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# the EDITOR'S notebook

YOU DON'T BUY a newspaper; you buy news. You don't buy life insurance; you buy security for others. You don't buy glasses; you buy vision. You don't buy awnings; you buy shade. You don't buy membership in your organization; you buy cooperation of the ablest men in your industry, with whom you join hands doing things you cannot do alone."—Newsletter of the National Auto and Truck Wreckers Association.

I hope every DAVI member who is not a member of the National Education Association will substitute "profession" for "industry" in the above quote and send in his $10 dues. (Either through his local membership chairman or directly to this office.)

This is more important this year than in the past, both for the welfare of education as a whole and for DAVI in particular.

Last July the NEA Representative Assembly voted for (1) an expanding program of NEA services, and (2) an increase in NEA membership dues to finance that program. A few states have strongly responded to these two decisions. Nine states have more members than at this time last year. Many states, however, show less than a full measure of support. This is why your own membership and your assistance in your state is urgently needed.

For purely selfish reasons DAVI members should support the NEA. J. J. McPherson in his editorial, "NEA = You X 704,000," in the October issue of AVI said: "It is a conservative estimate that for every dollar DAVI members have paid as dues since the national office was established at the NEA headquarters in 1945, our NEA has contributed four dollars. This means that every DAVI member has gotten back many times more than what his NEA membership has cost him in terms of support for his own professional field."

This year, in addition to our usual financial support, the expanded program (financed by the increased dues) is paying for the addition of an educational television consultant to the DAVI staff.

Aside from the NEA's support of the audio-visual field, you as an educator should be a member of the organization which serves the entire teaching profession and the public interest. The NEA is continuing its work for higher salaries, fair tax deductions for teachers, a reduction in teacher work load, and other welfare benefits.

The *NEA Journal* is giving increased attention to improvement of instruction including attention to the audio-visual field. For example, the December 1957 issue carried an article by James M. Spinning entitled "The Teacher with the Audio-Visual Mind" which all DAVI members could read with profit. In the same issue Dr. Carr in his article, "What's Past Is Prologue," writes:

"We shall see in the next 20 years a great improvement in the use of modern teaching materials. Pictures, exhibits, models, recordings, motion pictures, radio, and television, as well as other tools and devices now undiscovered or undeveloped, will be considered just as necessary items of classroom equipment as pencil and paper, chalk and chalkboard are today."

You have probably already noted that Carolyn Guss of the audio-visual center at Indiana University prepares the *Journal's* column on audio-visual materials.

Certainly, we in the audio-visual field have more cause than most educators for joining and supporting the NEA.—A. L. H.


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## About the Authors

Creator of the SHAPE language program, **V. V. Kameneff** is head-

master of a private school in Paris. A native Russian, he studied in France and Germany and writes that "he feels fortunate to have worked with European pioneers in audio-visual instruction in spoken languages."

**Donald J. Lloyd,** associate professor of English at Wayne State University, is co-author with Harry R. Warfel of *American English in its Cultural Setting.* (Knopf)

**Paul H. Cashman,** assistant professor of rhetoric at the University of Minnesota, is working on a "listening packet" of recorded tapes and other materials to be made available for listening units in the secondary curriculum.

**Gale R. Adkins** is chairman of radio-television research and assistant professor of journalism and speech at the University of Kansas. He is chairman of the Utilization Committee of NAEB.

**James H. Cole,** manager of Audio Education, Inc., was formerly AV director for Lake County, Indiana, and at one time, on the AV staff at Indiana University. **Marilyn J. Hoogs** writes from a background of literature, creative writing, drama, art, music, and history. Her BA in English is from Douglas College.

**Ralph H. Hall** is known to DAVI readers for his role in the establishment of the National Tape Repository and with the DAVI Radio and Recordings Committee, of which he is chairman. He is coordinator of the AV center at Kent State University.

### Coming in March

With the DAVI national convention and many spring meetings underway, AVI reminds readers that, ideally, the application of audio-visual techniques begins at home. Looking at the problem of how to audio-visualize large and small meetings (including the national convention and the annual report) are Hank Ruark, information specialist; Ray Lewis, public relations expert; Irvine Millgate, educational consultant; and Thomas McQuay, AV director. Lee Campion, Missouri, describes past achievements in state meetings.

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# MANY FLAGS - MANY TONGUES

## SHAPE makes a contribution to

IT MAY APPEAR STRANGE at first glance to find an intensive program of instruction in spoken languages in the normal activities of a military headquarters. However, the very nature of Supreme Headquarters Allied Powers Europe (the military counterpart of NATO) has made such an activity an absolute necessity, and one, moreover, whose implementation has had to satisfy an overriding consideration: acquisition of the most skill in the least possible time. This was the problem facing Donald S. Ryerson, Chief of SHAPE Information and Education, in 1951.

SHAPE is a supranational organization staffed by soldiers of 14 countries speaking nine different languages — English, French, Dutch, Danish, Norwegian, German, Italian, Greek and Turkish. The fact that English is the foremost language and that SHAPE is located in French territory logically led to the adoption of French and English as official languages to be spoken and understood by all members of Headquarters. But a good soldier is not necessarily a skilled linguist, and when NATO member countries have had to choose between sending an officer of great value militarily and one whose gifts are primarily linguistic, they have naturally often preferred the former. Since the native language of a number of these soldiers is neither French nor English, a considerable gap was created between the ideal bilingual headquarters and the real state of affairs. It is this gap that the SHAPE Language Program was called upon to reduce to a minimum.

The problems thus posed were considerable. The potential student, adult and a soldier, faced the immediate task (self imposed, for the program is voluntary) of learning one, if not two, foreign languages which he must immediately put to use. The language teachers were dealing with a multilingual clientele whose native languages were often unknown to them and whose educational background varied between grade school and graduate school levels. From the first, Mr. Ryerson had to wrestle with the still knottier problems of how to find a teaching method giving the swift results needed; how to find teachers to put that method across; how to find sufficient classroom space; and, how to teach two languages to a group of up to 500 students who were seldom free at the same time, whose schedules of work were subject to irritatingly frequent change without notice, and who were often absent from the Headquarters.

*V. V. Kameneff*

# language learning

**AVI is proud to introduce its audio theme with this article from SHAPE and the one which follows from Wayne University. For both bear out, remarkably, the thesis that creative use of AV involves more than a change of tools. Equally essential is a courageous revision of old teaching ways. With the development of audio-visual aids at SHAPE, Mr. Kameneff tells us, "a considerable evolution" took place in ideas about the way language should be taught. He goes on to describe what happens when teachers approach the written and the spoken as two different languages.**

**The Wayne laboratory, a continuing experiment, is the fruit of cooperation among teachers, linguists, AV experts, electronic engineers, and mass production experts. Only by such coordinated research, thinks Mr. Lloyd, author of the article, "can the radical revisions be achieved that are necessary to teach adequately all of the students we know will face us in the troubled years ahead."**

AFTER A TIME of traditional group classes and texts, and in the face of discouraging results, it was decided to take the momentous step of rebuilding from the ground up by creating new arrangements for instruction based only on SHAPE's particular needs and disregarding all preconceptions; producing language courses that satisfied these needs; and, retraining teachers in the most effective use of these courses.

By the time the changeover was completed, it had become apparent to the I & E staff that they had come up with an organization and method of great promise for the Headquarters and of significance to language teaching in general.

The chief characteristics of the present SHAPE method are three fold: (1) individual lessons (or groups of two or three at the most) and use of the direct method (no language is used other than the one studied); (2) intensive use of audio-visual aids integrated into specially created courses; and, (3) a new approach to the teaching of the spoken language.

Let us consider these in order.

From what has been said about student work schedules, it is easily seen that the system of group classes was not a happy one, nor could a given group count on holding together long enough to get far beyond the early stages. Out of an enrollment of 20 students, daily attendance rarely exceeded ten, and these were seldom the same ten students from one meeting to the next. Students missed consecutive lessons, became discouraged and dropped out; groups disintegrated in turn. The teacher also was faced with a range in grade from private to colonel or higher, which required a sense of diplomacy having little to do with the job at hand.

The present system considers each student as an individual class, meeting by appointment. No regular schedule is imposed, unless by the student, and classroom time — a half hour of intensive work — is fully utilized. Use of the direct method in the classroom is not only sound but imperative: often the teacher and student have no other common language but the one they are working with.

BEARING IN MIND that enrollment might reach 500, that little classroom space is available, that language training is intensive (many students take five lessons a week) and finally that instruction is individual, it will be readily understood that the greatest problem in adopting this system was the gap between demand for lessons and available supply. This imbalance was the original reason for incorporating audio-visual aids.

Initial use was hesitant; the pressing problem was to supply recorded material that might be useful while easing the crowded classrooms. Using an implement that had begun to prove its worth in a number of American universities, I & E acquired a number of tape recorders which, placed in soundproof booths in a separate room, formed what is now known as a language laboratory.

The tape recorder used is termed "binaural" and works on a principle that is becoming familiar through the increasing popularity of stereophonic sound: that of the double channel or track. [This same principle was described in "The Language Laboratory," by Henri Carnal, in the May 1957 AVI, page 144.] The lesson is pre-recorded on the upper half of the tape and from there is transmitted to the student's earphones. The student listens, speaks into his microphone and records his voice on the free lower half of the tape during silent intervals. The lesson completed and the tape rewound, the student plugs his earphones into another outlet and, during the playback, hears both his and the model voices, with an opportunity of comparing the two. The next student using the tape will automatically erase the voice thus recorded while *he* is recording; the master voices remain untouched for the physical life of the tape.

AT FIRST, tape recorded lessons were considered simply as a supplement to the classroom program — useful but optional. Increasing familiarity with the possibilities of the tape recorder modified this idea, and new courses were created in which teacher and binaural recorder were considered in a complementary relationship. Since the tape recorder cannot teach in the strict sense of the word, nor can it make allowances for individual temperaments, the teacher is the leader and guiding spirit. But though without intelligence, the tape recorder is tireless and impersonal, and it can be confided with all that is automatic work: repetition exercises, reading exercises in conjunction with the spoken voice, dictations and pronunciation-intonation drill.

Upon completion of the new courses, this part of the program took place in the lab, accommodating up to 16 students at one time, each at work on his own tape, drawn from a library of over 700 half-hour lessons. A lab capacity of 200 students daily meant that a practical solution had been found for the shortage of instruction; but equally important was the fact that a logical division of labor had been arrived at, freeing the teacher from all but the creative aspects of his job.

After initial hesitation, the new courses met with student approval and an appreciable gain in results.

But there was more to be done: progress was satisfactory but slow, and the I & E mission was to provide "the most skill in the least possible time." Some remedy had to be found quickly to speed up the too leisurely pace inherent in language teaching based on the traditional grammatical approach. It was thus that the "visual" element was added to the I & E armory.

HERE I MUST SPEAK in the first person. After having been given the job of planning the new system of instruction and having worked out the details of the new structure, I was asked by Mr. Ryerson to adapt the SHAPE French course to correspond with the now existing teacher-lab team; the appointed authors of the new English courses were to base their work on the general principles of my lessons. At a later date, when the audio-visual lessons were instituted, the procedure was the same. I shall therefore limit my discussion here to the French courses; all that I shall say being equally applicable to the English program.

The immediate problem facing SHAPE students was to learn to understand and speak as quickly as possible. Their interest in grammar, literature and, to a certain degree, culture, was understandably secondary. Their need was for a handy stock of useful phrases, much like those found in a tourist's phrasebook. We took this need as a starting point, grouping phrases by subject and in order of usefulness, then eliminated all those whose sense could not be grasped at once when illustrated by a simple drawing.

Drawings were then made, combined in logical order to form a 30-minute lesson, and photographed in the form of 35mm filmstrips. Twenty-five audio-visual lessons were thus produced. From the point of view of the student, a lesson begins when he is seated before a screen, earphones in place; one by one, simple drawings, comic-strip style, pass before him on the screen while piped through his headset is the recorded conversation of the "actors." The lesson does not end there, however, for after this passive phase, the whole audio-visual sequence is presented again, with silent intervals to permit the student to repeat the phrases he hears; and, after this, a third sequence asks questions, leaving silent intervals for the student's answers.

Recorded conversation is amplified by cartoon figures parading before the learner.

A peculiarity of these 25 audio-visual "preliminary" lessons (there are actually 50, for each film session is followed by a half-hour drill with a pre-recorded tape) is that it is theoretically possible for the pupil to take the entire course without once seeing the teacher (although the student knows that he may schedule periodic review sessions at any time).

POSITIVE STUDENT RESPONSE to the Preliminary Audio-Visual Course was gratifying, but it was an unforeseen dividend that made the I & E staff realize that something approaching a pedagogical breakthrough had been accomplished: students proceeding to the former Beginning French Course (French I) were more accomplished and confident after their preliminary 25 hours than the creators of the course had a right to expect. To be sure, attention had been paid, upon selecting phrases, to favor those lending themselves to future grammatical study but that was never the central aim of the course. However, lessons on structural problems of the language that had once been considered difficult were taken in their stride by graduates of the Preliminary Course, though no "grammar" as such is remotely discussed in that course.

These positive results amply justified the next step: to "visualize" the existing French I Course — the original audio Beginning French — by adding 25 filmstrip lessons, similar to those of the Preliminary Course, but used this time to give lifelike situations to grammar study, so that "grammar" might become "language in action."

Turning the laboratory into a projection room was less difficult than expected. A screen and filmstrip projector were added, and a means was even found for advancing the filmstrip automatically by means of cues recorded on the master tape. (A binaural machine is used; on the free channel of the tape are recorded audible film-advance cues of a frequency acceptable to a relay mechanism, which converts them to impulses actuating the projector's film-advance solenoid). A true audio-visual laboratory has thus been created for two independent activities.

Parallel to development of audio-visual aids in language teaching, a considerable evolution in our ideas about the way language should be taught took place. Here are some of the basic characteristics of the "SHAPE Method":

Spoken language and written language are considered two distinct phenomena and the spoken language is taught *through* the spoken language. This does not refer to the fact that audio aids are used; it goes further than that. Everyone is aware that "tear" and "tear" differ only when spoken; "beer" and "bier" only when read. Nor is French spared this ("*fils*" and "*fils*"; "*mer*" and "*mère*"). This already tells us something about words and their contexts; going further, we see that forms, too, may differ. For "Do you want it?" our grammar book tells us to say "*Le voulez-vous?*" Spoken usage tends t

prefer "*Vous le voulez?*" Why? Because, obviously, the voice can make the question heard, using the same form as for a statement. Many similar examples can be found, and their sum total seems to justify the assertion that we are not considering one foreign language but two, each with its own grammar. For instance, our grammar properly tells us that there are three groups of verbs in French; on the page, there are. But it suffices for the ear to teach it that *one rule* applies for all verbs save the most irregular. Does this not imply, that as far as speech is concerned, there is but one group?

The practical application of this sort of reasoning is, at any rate, the important thing. It is more important for a SHAPE student to be able to cope with a grammatical problem in speech than to know a rule. It is unhelpful, too, to teach him speech forms, however elegant, that he is unlikely to encounter in his daily life: hence a policy of reducing grammatical abstractions to a useful minimum, and using in the courses the speech patterns found in the everyday conversation of educated people.

Traditional language classes give lists of words to be memorized. The "SHAPE Method" considers words (in the sense of dictionary items, not that of sentence building material) as secondary to the phrase in which they are found.

### *Translation Comes Later*

Thus the student learns, for instance, "*Je voudrais faire . . . ceci,*" knowing that the missing word, "*laver,*" "*réparer,*" or any other, can be found in the dictionary. ("I'd like to have this . . ." washed, repaired, etc. Note that if a beginner translated this word for word, he would find it meant "I would like to make to wash this," or, "I would like to do to wash this." Shunning translation until the pupil is advanced avoids this sort of trap.)

By the same token, pronunciation of individual words gives way to study of the speech behavior of entire phrases. There is a reason for this: two people can speak in a noisy place, in a moving truck or a machine shop, for instance, *if* their phrases are uttered at a proper cadence and the stress is correct, even if many of the words are lost in the uproar. This holds true for the foreigner as well: his pronunciation may be quite bad, but as long as speed and intonation are good, he will be understood. If, on the contrary, his pronunciation is perfect, but his intonation, cadence and stress are wrong, he will have consistent trouble making himself understood.

Since written texts are deliberately kept out of the classroom as much as possible, and since students speak a variety of native languages, certain useful devices, such as maximum use of cognates, are not used. The utility of this device falls off sharply when the spoken language is concerned; pronunciation differences usually mask the fact that the word is common to the new and the native language.

STUDY OF THE WRITTEN LANGUAGE is, at the beginning stages, limited to acquisition of passive habits; the student learns to read silently and aloud phrases he already knows through oral study. At this level, no compositions are required.

It is insufficiently realized that study of the written forms may, for a beginner, be more harmful than helpful; it encourages an unfortunate tendency to refer written symbols to similar forms (usually misleading) in his own language, and reminds him of his own language just at the moment when he should be concentrating on the new.

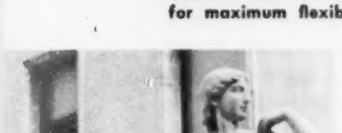
"Axiomatic" matter, such as genders and irregular forms — things for which no rule exists — as well as frequently encountered regular grammatical forms (partitive, conditional, etc.), are introduced freely and early in the Preliminary Course; no attention is called to their grammatical nature, and they are accepted by the student as simply additional French. They are repeated until they become second nature. Study of grammar begins only after acquisition of a large number of everyday elementary phrases and sentences and, of course, ability to use them. The gain lies in the student's being able to approach the unknown through what he already knows, not, as is traditional, through phrases as unknown as the point they illustrate, and as artificial as "*La plume jaune de ma tante est sur la table brune de mon oncle.*"

Graduated from French I (having completed the 65 hours, including tests, of the Preliminary Course and Beginning French) the student, if he wishes, continues a program which keeps him more and more with the teacher, and increasingly resembles traditional classroom methods, always excellent with more advanced students. Lab time, less and less useful, is diminished. It is with beginners that audio-visual aids play the greatest role.

The new philosophy of teaching by intensive use of audio-visual aids has had, contrary to what one might expect, the general approval of the teachers, seeming to prove unjustified the instinctive fear on the part of the teachers in this field that they will be outrivalled. Neither film nor electronic device can perform the essential act of teaching. At the same time, these technical devices can become as precious as the book or the blackboard, aids which were, it should not be forgotten, innovations at one time, too.

Console—heart of laboratory—provides for maximum flexibility of operation.

"France with everything but odors and taste" . . . colored slides supply the living milieu in which the language is natively spoken.



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# LANGUAGE IN A LIVING ENVIRONMENT

## wayne develops a new concept

**BY DONALD J. LLOYD**

[illegible] LANGUAGE LABORA- [illegible] Wayne [illegible] University is a pleasant room with a south-facing window wall on the third floor of a modern building. Originally a classroom planned for about 60 students, it has blackboards at front and side, and a bulletin board near the door. Its furnishings and the drapes which serve both to reduce light and deaden sound are a muted green. The entire front of the room is taken up by a control center set off by head-high panels of glass.

Five rows of student booths with seven booths in each are glass fronted so that each student can see the monitor and be seen. It is a busy place; at some hours all the booths are occupied. Often visitors wearing earphones cluster around the row ends, where monitoring jacks and booth-selector switches permit them to cut in on what any student is hearing and saying. Thus the laboratory performs the three functions for which it was designed: day-to-day instruction, research in language teaching, and demonstration of the laboratory in operation.

This laboratory differs in concept

and use from that described by Henri R. Carnal (AVI, May 1957). It is not a dual-purpose room; classes are held elsewhere. It does not use dual channel machines; its booths do not convert into desks. It is simply — and efficiently — a language laboratory.

But what a laboratory! Growing out of a decade of experience, it succeeds several other installations — dual channel recorders; a listening lab, using multiple earphone sets connected to several tape recorders; and even, in the early days, wire recorders and record players. Into it has gone the cooperative planning of many people and agencies — the RCA Laboratories, the visual-auditory services of Wayne State University (under the direction of Thomas Roberts), and the staff of the Industrial Communications Company, the installing contractors. What the new laboratory must do was worked out by Theodore Mueller, now at the University of Florida, and George Borglum, then chairman of the Wayne French department. Professor Borglum is a pioneer in the use of photography and sound equipment in the audio-visual teaching of languages. The moving idea was utmost flexibility, so that the installation would put the fewest possible restraints on any promising line of experimentation with materials, techniques, or equipment.

It is a tape recorder laboratory: an RCA recorder, modified to permit instantaneous "hearback" by the student as he speaks, is installed in each booth. Thirteen channels — 11 for lessons and two for communication between student and monitor — connect each booth to the control center. All channels in each row of booths are led also to individual monitoring centers at the row ends. In the control center are nine tape recorders for taped lesson sources, and two turntables for lessons on phonograph records. The disc lesson channels may also be used for tape recorders, radio, or TV input — 11 lesson circuits in all.

### *Heart of the Operation*

The heart of the laboratory is the master console, which Professor Borglum proudly calls a communication engineer's dream. The main visible components of the control panel are 35 channel selector switches, each with a red, amber, and green signal light. A student using his "call" switch flashes the red light for his booth. Either of two monitors may reply; the amber or green light indicates which circuit he is using. His conversation with the student is eye to eye through the glass panels. The monitor may use earphones or a loudspeaker in the control area, as he chooses. The switch lets him send any of 11 lessons to the booth. The monitor controls the volume of the lesson, which has been installed on one of the nine master machines on a continuous tape loop operating up to 13 hours a day, six days a week. Each lesson lasts from ten to 20 minutes, then repeats.

### *Allows Full Flexibility*

Without leaving the control area, the monitors maintain a close personal check on each student. Either monitor may listen through phones or speaker to any student (without the student knowing it); he may speak to the student, overriding the lesson with correction or advice; if he has a group of students scattered through the room working on one lesson, he can speak to them all at once. He can send the student's lesson and voice to any or all of the other booths, or he can cut in a tape recorder and make a recording of one student's performance. Thus he can teach individuals in isolation, groups of any size, or whole classes, while others working on something else are quite undisturbed. And every student in every booth hears in his earphones the sound of his own voice as he speaks. Individual tapes can also be used in the booths, though as things have worked out, they serve mainly for periodic testing.

The Wayne French laboratory represents fairly well the present stage of the language laboratory—about where the automobile was at the turn of the century when steam, electricity, and gasoline power jockeyed for dominance in transportation. It is a costly installation; its equipment alone ran well over $20,000. It is a custom installation using some standard units with elaborate circuitry designed and constructed on the spot. Early cars were like that—you bought the motor from one company, the chassis from another, the body from a third, and had them handicrafted together to suit your taste. Those cars were "rich man's toys," and to some extent, so is the language laboratory today.

Each is an expensive custom job, delicate in adjustment, and full of individual "bugs." Dual recorders, standard recorders, record players, and magnetic disc recorders all compete for attention; there is even talk of a "multiple channel recorder" which will transmit up to 15 lessons at once (and talk also of a subsidy or "lend-lease" plan to pay for it). Some people are trying a dual channel recorder and magnetic disc instrument in each booth—a step toward even higher equipment cost. Yet the research already conducted in the Wayne lab seems to indicate that the "tape recorder" lab as we now know it is obsolescent, for there are better and cheaper ways of providing every essential function of presentday laboratories.

The Wayne installation is the physical instrument for a broad exploration of language instruction, one part of which is the "pilot program in French" of the Modern Language Audio-Visual Project. This Project is a cooperative enterprise of many institutions—the Universities of Michigan, Tennessee, Florida, and Washington, Indiana University, Purdue, several secondary schools in Detroit, University High School in Minneapolis, New Clawsen High School in Oklahoma City, and Nott Terrace High School in Schenectady. Supreme Headquarters Allied Powers Europe in Paris, the College English Association, and DAVI have representatives on the Project's board of directors.

The Wayne French program is the first language course—and probably the first course in any subject—in which audio-visual instruction comes into its own. It is a totally integrated system of instruction in which teacher, student, classroom, and laboratory are bound together in a functional unity. In this system the classroom is audio-visual: each of some 40 lessons in the beginning course is based on 30 or more color slides projected and repeated on a screen; each protrays some aspect of French life, culture, or history—the living milieu where the language is natively used. Each of these lessons will also be committed to a brief color motion picture when funds are available.

*(Continued on page 60)*

# Listening Can Be Taught

*by Paul H. Cashman*

*For many years "listening" as part of the teaching-learning process was ignored. Either the child listened and learned, or was marked "inattentive" while his school record suffered. As sound began to play an important role in education (accompanied by increased research in many areas of learning), listening accordingly became the object of systematic study. On these pages, the author summarizes what has been learned about teaching listening skills, emphasizing four goals that should be kept in mind when using either of three methods—direct, indirect, or the listening laboratory. In a related article on page 48, two staff members of Audio Education, Inc., present another example of the creative use of audio aids, this time in a program of aural imagery.*

WHETHER OR NOT a student ever listens to his instructors has been the subject of humorous comment for a long time. In the past few years, the listening habits of the student have become a matter of serious interest as well. Educators have become increasingly aware of the contribution that good listening habits can make to the assimilation of difficult course material.

This awareness has led to a substantial number of attempts to isolate the factors which affect listening comprehension and to discover the methods of training which appear to be most useful in improving listening. It is the purpose of this article to discuss some of these methods and to evaluate their adaptability to various educational situations.

Listening training is usually accomplished through one of three primary methods, all of which appear to be used increasingly in educational institutions.

*The direct method.* Courses in listening have become more common in colleges as the interest in this communication skill has increased. Although the courses vary in content, two basic ingredients are found in most of them: first, a discussion of the factors which affect listening comprehension; second, tests which measure progress in listening comprehension and give the student an opportunity to practice listening.

Four goals of listening training are emphasized in many of these courses. The first is to help the student become aware of the conditions which adversely affect his ability to listen effectively. These conditions might be defined as his "tune-out points." For example, some listeners find that the physical environment presents problems. If the room is warm or the lighting inadequate, they tend to "tune-out" the speaker. Others may be relatively impervious to physical environment. Each listener has his own special "tune-out" problems and ought to be aware of them. Analysis of listening habits is generally regarded as important in the development of listening skill.

### *Grasping the Central Idea*

A second goal of direct listening training is to help the student improve his ability to detect the speaker's central ideas and pattern of organization. Students vary widely in this ability. In a listening course, the student becomes aware of the typical organization patterns. He learns methods of detecting the speaker's central ideas and is given an opportunity to practice his newly acquired skill in a number of different speech situations.

A third goal of direct listening training is to help the student utilize the time of the listening situation efficiently. Because most speakers speak slowly compared with the speed of the listener's thought processes, many listeners tend to lose interest in the oral presentation. They begin to think about other things—the vacation in the planning stages, the car that needs a grease job, and so on. From the point of view of the speaker, this is time wasted by the listener. The listener may have accomplished something, but he has not used the listening situation to deal efficiently with the speaker's materials.

Two suggestions are offered to the student of listening in this connection. The first is that he use some of the available time to review the material presented by the speaker up to that point. This aids in recall and suggests the importance of listening for central ideas. A second suggestion is that the listener predict the next idea the speaker will advance. This induces a comparison between the ideas presented and those the listener feels are worthy of presentation. Both techniques tend to encourage active listening and to discourage use of listening time for purposes other than consideration of the subject presented.

A fourth goal of listening training is to expose the student to progressively more difficult listening situations. Because experience in listening to difficult materials has been found to be a factor differentiating good and bad listeners, it is vital that the student develop his comprehension.

He needs to practice listening to materials which challange him intellectually, and he must understand the importance of doing it regularly.

In direct listening training these goals are emphasized, and the student attempts to keep them in mind as he completes his progress tests. A standardized test of listening comprehension is administered at the beginning and end of training. The Brown-Carlsen Listening Comprehension Test is usually selected.

Direct listening training offers the greatest advantages to students. If a course in listening is not feasible in a particular educational situation, it is well that the goals listed in the foregoing paragraphs be kept in mind in the use of other methods of listening training.

*The indirect method.* Sometimes, where it is not possible to offer a course in listening, training is provided through the development of a listening unit in a regular course. This has been used often in secondary education. Speech and English courses often include such training, but there is no reason why listening practice should be limited to those subject areas.

### *Three Applications*

The exercises used may vary, but they are usually selected with one of the four goals of listening training in mind. For example, one English teacher in southern Minnesota who has introduced student reports as a regular project in her class asks each student listener to write down the central ideas presented by the reporting student. Another teacher asked her students to write an analysis of factors which made listening difficult in her class. The items reported became the subject of a class discussion on personal listening habits. One teacher asked his students to write down one new idea which occurred to them during an educational television broadcast.

### *Possibilities Unlimited*

These simple techniques are only a sampling of the almost unlimited number of possibilities. Each project should be selected with a listening improvement goal in mind. Teachers who have utilized listening units testify that they tend to establish awareness of listening problems with encouraging results in terms of comprehension.

*The listening laboratory.* A few colleges and universities have made available attractive, acoustically treated rooms for students who seek to improve listening habits. The room is equipped with recorded material of varying difficulty from which the student makes a selection. Later he completes a test covering the subject matter chosen.

Of the three methods of training listeners, the indirect one, where listening is added to regularly scheduled courses, seems to be most suited to the crowded high-school curriculum, at least for the present. To the teacher who is considering a unit on listening, the textbook *Listening and Speaking* by Ralph Nichols and Thomas Lewis (Wm. C. Brown Co., Dubuque, Iowa, 1954) might prove useful. A selected bibliography was compiled recently by Ralph Nichols, Donald Bird, Constance West, and Ernest Thompson under the auspices of the Listening Comprehension Committee of the National Society for the Study of Communication. It is available from Dr. Nichols, Department of Rhetoric, University of Minnesota, St. Paul. An article entitled "Teaching Listening Comprehension" by Donald Bird *(Journal of Communication,* Vol. III, No. 2, November 1953) discusses some of the classroom methods used in listening training. Robert S. Goyer presents a systematic review of the major studies in the listening field up to that time in *AUDIO-VISUAL Communication Review* for the fall of 1954.

### *On Its Way Up*

As oral communication continues to increase in education, in business, and in the mass media, listening is likely to grow in importance in modern society. Only time will tell whether education has met the challenge of this new and fascinating area of communication training.

# Tape or Turntable or Antenna?

Gale R. Adkins

IN THE PAST SEVERAL YEARS three developments, in particular, have affected the status of audio materials. The growth of television has in many instances drawn primary attention away from radio and recordings. Educators have sometimes become so preoccupied with trying to ascertain its appropriate place in the educational environment that purely audio materials have been neglected. In some instances, also, administrators and teachers have been too quick to dismiss the advantages, economies, and potential of radio and sound recordings. In other instances, however, interest originally stimulated by TV has served to awaken renewed interest in these media. The general result in these cases has usually been improvement in audio-visual facilities and increased utilization.

Most public schools now have more and better audio equipment than before the advent of television. Tape recorders and transcription players within the price range of most schools have been substantially improved, the fidelity of sound reproduction having been increased and controls simplified. Good audio-visual equipment has become fairly commonplace even in small schools. But, whether classroom utilization of tape recorders, transcription players, and radios has kept pace with advancements in equipment and program availability seems doubtful.

A third development in the area of audio materials is the great increase in the supply of useful tape recordings. Most audio-visual departments and instructional materials centers at the state, public school, and college levels have established tape libraries. Educational series which in years past could be heard only as radio broadcasts are now frequently available on tape. Many distribution and production centers which had previously depended entirely on broadcast outlets for reaching the classroom are turning more and more to tape, As one example, the Texas Education Agency has shifted emphasis from broadcast coverage to tapes for the classroom. The result is a 2500-program tape library. Since 1954 DAVI has operated a National Tape Recording Repository at Kent State University. Through this service teachers can conveniently obtain tape recordings of high quality programs which have been carefully planned and produced for instructional use.

### *Other Decisive Factors*

Growth of television, presence of more and better audio equipment, and the establishment of tape libraries, then, are changing educational conditions that have affected teachers' attitudes towards radio and sound recordings. However, a teacher's preferences may be colored by any of a large number of other factors. A thoughtful examination of these causal relationships is likely to yield productive ideas for improving utilization in a given situation. Moreover, a review of the principal factors that may influence a teacher's attitudes as summarized in the following paragraphs will help the reader appraise the information gathered in the study reported here.

**1. Service available from educational stations.** If an ETV station in the community supplies instructional programs, the need for radio programs and recordings may be reduced. When an educational radio station serves the community, the need for recordings will be reduced if (a) the programs meet classroom needs; (b) programs are scheduled at convenient times; (c) schedule

conflicts are resolved through repeat broadcasts; (d) advance information regarding broadcasts is available; (e) suitable receiving equipment is available; and (f) reception is good. Cancellation of broadcasts and change of air time are among the leading complaints voiced by teachers in criticism of school broadcasts on commercial stations.

**2. Availability of good receiving and playback equipment.** A teacher's enthusiasm for using radio or recordings is likely to be cooled if equipment is not conveniently available. Troublesome checkout procedures, an inadequate supply of machines, or difficulty in moving heavy equipment are among the discouraging conditions. All audio-visual equipment should be kept in perfect operating condition. When teachers feel that radios or playback machines are likely not to be operating properly, they are inclined to eliminate the problem by not using the equipment. Prejudice against a teaching tool can stem from experiences with faulty equipment. Radios, tape recorders, and transcription players should be selected on the basis of comparative tests. Quality of sound reproduction and ease of operation are prime considerations. If operating controls are too complicated, some teachers will learn only to make the equipment function but not to obtain optimum performance.

**3. Availability of useful recordings.** In addition to fitting the curriculum in terms of subject matter, recorded programs must be appropriate to the conceptual development and vocabulary level of the students. It is often difficult for a teacher to know very far in advance exactly when a recording will be needed. The more flexible and convenient the procedure for obtaining them, the more often recordings will be used.

**4. Availability of information and supplementary aids.** The comment is often heard, "I would have used that series if I had known about it in time." Schedules and descriptions of programs must come to the attention of teachers far enough in advance to permit long-range planning. Manuals, outlines, brochures, and posters can do much to interest teachers and to suggest ways in which the programs can further course objectives.

**5. Skill in using radio and recordings.** Teachers will employ audio materials more often if they fully understand their limitations and use. A good program employed at the wrong time or in the wrong way can yield unsatisfactory results. The teacher's attitude toward the use of radio or recordings in the classroom will depend to a great extent on whether students are bored or stimulated by the experience. The development of skills that lead to the most effective use of radio programs is achieved only through considerable investment in thought and practice.

**6. Time required for preparation.** One of the reasons commonly given for not using audio programs is that time does not permit it. Procedures such as ordering tapes, procurement and return of equipment, auditioning programs, and studying manuals can consume time. However, if radio programs and recordings are properly integrated into the course of study, the time needed for preparation may not exceed that normally required for arranging course materials.

**7. Conditions for listening.** Most teachers feel that radio programs and recordings are most effective when heard by the students in their regular classroom. Independent receivers or playback units are usually preferred, because when programs are fed to the classroom from a central source, scheduling and operational complications often occur. Furthermore, central sound systems are frequently not designed for high quality sound transmission. If the equipment is poorly placed in the room, hearing may be difficult for some students. Poorly insulated rooms sometimes require a volume adjustment that is too low for hearing comfort. If listening conditions are unsatisfactory for any reason, the popularity of audio devices will suffer.

**8. Control over audio material.** In preference to radio, some teachers favor recordings because the playback is completely under their control. The recordings can be auditioned before use with the class, and replay of the program or any part is immediately possible. The problem of reception does not exist.

**9. Attitude of principals and supervisors.** If a principal or supervisor appears to be in any way unfriendly to the use of certain audio materials, teachers are not likely to insist on using them.

IT SHOULD BE REMEMBERED that preferences and needs for audio materials often depend on local conditions. To determine its needs each community should study its own characteristics. However, an examination of status and preferences in one part of the country may help stimulate similar appraisal elsewhere. For that purpose a survey covering most of Texas is reported here. During 1956-57 the author collected a body of data having to do with the availability and popularity of certain audio-visual equipment. With the exception of those served by educational stations, all Texas cities with populations of 50,000 or more were surveyed. Smaller towns were selected to give roughly proportional coverage to all sections of the state. Again, care was taken to avoid cities and towns served by an educational radio or TV station.

A total of 2420 postcard questionnaires was distributed to teachers of grades 1 through 9, about two-thirds of them through school mail delivery or in regular faculty meetings. The remainder was mailed directly to residence

"I'd sure hate to be Freddie after his father plays back that note from the teacher."

addresses. Teachers could express themselves freely since the postcards were returned unsigned through U. S. mail. At the time of tabulation 1419 usable questionnaires had been returned. Thus, the percentage of returns was 58.6. The number of responses from cities in various population groups is shown in Chart I.

### CHART I: RESPONSES CLASSIFIED ACCORDING TO POPULATION OF CITY OR TOWN

| POPULATION OF CITY OR TOWN | NUMBER OF RESPONSES |
|---|---|
| 500 through 20,000 | 43 |
| 20,001 through 50,000 | 141 |
| 50,001 through 100,000 | 604 |
| 100,001 through 300,000 | 495 |
| 300,001 through 700,000 | 136 |

THE FIRST QUESTION on the postcard was, "Do you have available for use in your classroom: a radio; a tape recorder; a transcription player; a television set?" The responses are reported in Chart II. It will be noted that more tape recorders are available than other kinds of equipment.

### CHART II: EQUIPMENT REPORTED AVAILABLE FOR USE IN THE CLASSROOM

| KIND OF EQUIPMENT | NUMBER OF TEACHERS REPORTING AVAILABILITY | PERCENT OF THE SAMPLE (BASED ON 1419 RESPONSES) |
|---|---|---|
| Radio receiver | 839 | 59.12 |
| Tape recorder | 999 | 70.40 |
| Transcription player | 481 | 33.89 |
| Television receiver | 89 | 6.26 |

THE SECOND QUESTION WAS: "If you had the necessary equipment, would you prefer having radio programs made available over a radio in your classroom; on tape recordings in your classroom; or on disc recordings in your classroom?" The results of the question are reported in Chart III. Approximately twice as many teachers marked tape preference as marked radio. Nearly 80 percent indicated recordings as preferred to radio. It should be recognized that availability of equipment was not a factor in this choice.

### CHART III: PREFERENCE FOR METHOD TO BE USED IN BRINGING RADIO PROGRAMS TO THE CLASSROOM

| KIND OF EQUIPMENT | NUMBER OF TEACHERS EXPRESSING PREFERENCE | PERCENT OF THE SAMPLE (BASED ON 1403 RESPONSES) |
|---|---|---|
| Radio receiver | 282 | 20.09 |
| Tape recorder | 581 | 41.41 |
| Record or transcription player | 540 | 38.48 |

THE FINAL QUESTION WAS: "What have you found to be the greatest difficulty in using radio broadcasts as instructional materials?" Responses are reported in Chart IV.

### CHART IV: REPORTED DIFFICULTIES IN USING RADIO BROADCASTS AS INSTRUCTIONAL MATERIALS

| DIFFICULTY | NUMBER OF TEACHERS REPORTING | PERCENT OF THE SAMPLE (1287 RESPONSES) |
|---|---|---|
| 1. Broadcast of programs at inconvenient times | 494 | 38.38 |
| 2. Inability to "preview", stop and resume, or re-run programs | 190 | 14.76 |
| 3. Cannot get programs which are suitable for the grade level | 115 | 8.93 |
| 4. Cannot get programs which are suitable for the subject area | 91 | 7.07 |
| 5. Unsatisfactory radio reception | 82 | 6.37 |
| 6. Difficulty in obtaining a radio | 66 | 5.01 |
| 7. Programs do not fit units currently being studied | 62 | 4.81 |
| 8. Lack of informational material about programs to be used | 42 | 3.26 |
| 9. Programs do not hold students' interest and attention | 34 | 2.64 |
| 10. Not enough time in the day to permit listening | 33 | 2.56 |
| 11. Lack of advance information about broadcasts to be available | 30 | 2.33 |
| 12. Poorly produced programs | 13 | 1.01 |
| 13. Station changing scheduled time of programs | 7 | |
| 14. Material presented too fast for slow children | 6 | |
| 15. Speech too difficult to understand | 5 | |
| 16. If volume high enough to hear, disturbs other classes | 4 | |
| 17. Interruptions during listening | 3 | |
| 18. Programs not effective as teaching material | 3 | |
| 19. Material not always accurate | 2 | |
| 20. Other items | 5 | |

IN REPORTING THEIR GREATEST DIFFICULTIES in using broadcasts, an impressive number (494) of the teachers named inconvenience of broadcast time. At the same time, a much greater number (1121) expressed preference for tape and disc recordings. Apparently at least 627 of these favored tape or disc for reasons other than the inconvenience of broadcast schedules. The predominant preference (79.89 percent) for recordings probably can be accounted for by the fact that use of recordings can also reduce or eliminate a great many of the other difficulties reported for radio—the impossibility of previewing; the difficulty of finding suitable programs, etc.

It must be remembered that none of the communities in which sampling took place was served by an educational radio or television station. It seems likely that teachers accustomed to the services of the former would express preference for radio to a greater degree than was found in this study. Ordinarily an educational station is careful to schedule and if necessary re-broadcast programs to minimize schedule conflicts in the classroom. This fact should be kept in mind when considering the overwhelming preference for recordings revealed in this study.

The attitudes, preferences, and difficulties that teachers express in connection with both radio and recordings are important clues to needs. Thus they are useful — whether your viewpoint be that of teachers, supervisor, or educational broadcaster.

# sources of DISC recordings

A COMPREHENSIVE source guide is, as Ann Hyer points out in her editorial on page 64, badly needed in the disc recording field. In view of this deficiency, AVI briefly reviews on this page some of the catalogs that have reached the national office during the past six months.

*Spoken Poetry on Records and Tapes: an Index of Currently Available Recordings.* Compiled by Henry C. Hastings, Association of College and Reference Libraries, Chicago 11. 1957. 52 pp. $1.75.

Intended to serve as an index for locating particular recordings of poets and poems and a catalog for building a recorded poetry library, this monograph excludes recordings below the high school level, but includes foreign language recordings. It lists 136 anthologies separately, with complete contents, and provides such supplementary information as sources of the recordings, record manufacturers and labels, record dealers and prices of recordings not available through commercial channels.

*RCA Victor Educational Record Catalog.* RCA Victor, Radio Corporation of America, Camden, N. J. 1956. 128 pp.

This catalog is practical in many ways. It is divided into three main parts—educational records; standard Red Seal recordings useful in achieving music education objectives; and records for children ("Little Nipper" series).

In the first part, the suggested basic record library for elementary schools will be of value to schools with limited budgets. The several series listed here also include folk dances, square dances, and the "Singing School," which on the elementary level is graded and divided into programs—rhythm, listening, singing, holidays like Christmas, and project aids such as American Indian music.

Among the varied special sections are those which list recordings of foreign languages and "English of the United States" for Spanish-speaking peoples; those which illustrate instruments of the orchestra; international records for social studies programs; a chronological list of composers; and supplementary materials for music appreciation. There is a section on the history of music which is the work of a large number of musicologists.

This catalog might well serve as a standard reference book for both the average teacher and the specialist.

*CRS Audio-Visual Catalog.* Warren S. Freeman, editor, Children's Reading Service, Brooklyn 13, N.Y. 1957. 64 pp. 25 cents. Free if requested on school letterhead.

Records in this catalog are annotated and divided according to grade levels from kindergarten through the senior high school, and into three other classifications—symphonies and concertos, square dances, folk music. The remaining listings deal with rhythm band instruments, filmstrips, and recorded tapes.

*Jazz in Music Education.* Children's Music Center, 2858 W. Pico Blvd., Los Angeles 6. 1956. 20 pp. 35 cents. Free to anyone mentioning AUDIO-VISUAL INSTRUCTION.

A short exposition on jazz with a bibliography of recommended books and records.

*Recommended Records and Books for the Elementary Curriculum.* Children's Music Center, 2858 W. Pico Blvd., Los Angeles 6. 1957. 40 pp. 50 cents. Free to anyone mentioning AUDIO-VISUAL INSTRUCTION.

Covering available records of all classifications, this catalog is graded for the teacher, listing first records, then books. The varied subject headings are handled in the same manner. Such series as ethnic folkways, science, literature, folkways Americana, and others are listed.

*Phonograph Records for Classroom and Library: Kindergarten to Grade 9.* Educational Record Sales, 146 Reade St., New York 13. 1957. 32 pp.

This annotated graded record listing subdivides further by subject headings for each grade—social studies, rhythmic play, instrument recognition.

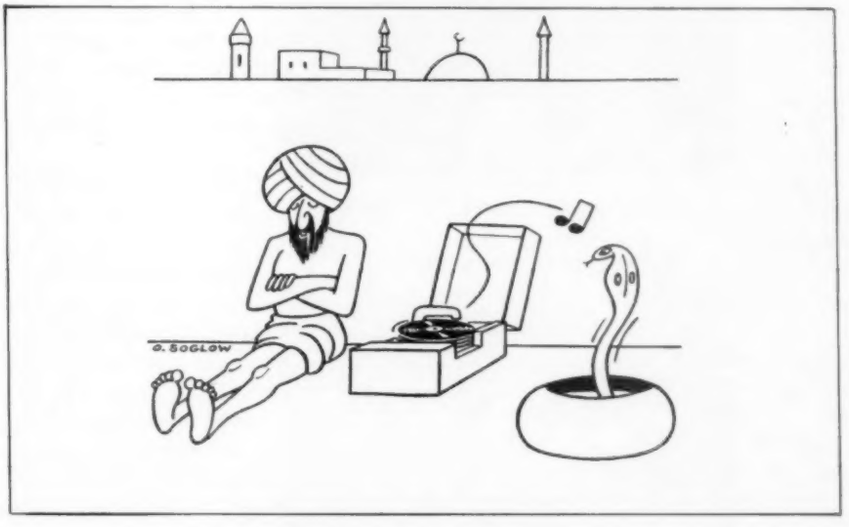
Other sources are:

*Folkway Records,* Fall Catalog, 1957. Folkways Records & Service Corp., 117 West 46th St., New York 36.

*Many Tongues,* Record Roundup No. 2. (French, Hebrew, German, Italian, Latin, Spanish). The University of the State of New York Press, Albany. 50 cents out of state. Out-of-state requests must be addressed to Modern Language Association, 6 Washington Square North, New York 3. State requests to Albany.

*Audio-Visual Materials — Their Nature and Use,* by Wittich and Schuller. Pages 549-554.

"... creative use of audio equipment ..."

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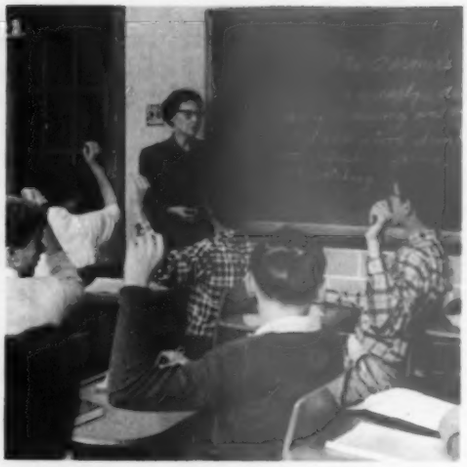
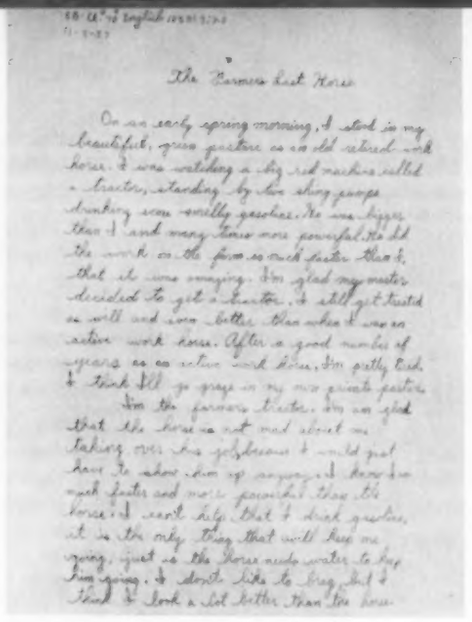


Mrs. Connerley and class rewrite a story



The Farmers Last Horse

On an early spring morning, I stood in my beautiful, green pasture as an old retired work horse. I was watching a big red machine called a tractor, standing by two skinny people drinking some smelly gasoline. He was bigger than I and many times more powerful. He did the work on the farm so much faster than I, that it was amazing. Jim glad my master decided to get a tractor. I still get treated as well and even better than when I was an active work horse. After a good number of years as an active work horse, Jim pretty sad. I think I'll go graze in my new private pasture.

Now the farmers tractor, Jim am glad that the horse is not mad about me taking over his job because I invited just down to show him up anyway. I have the most faster and more powerful than the horse. I won't lie, that I drink gasoline, it is the only thing that will keep me going, just as the horse eats water to keep him going. I don't like to brag, but I think I look a lot better than the horse.

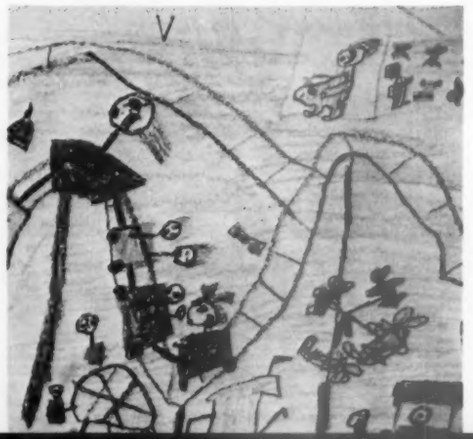
One eighth-grader gives his version

# adventures in Aural imagery

marilyn j. hoogs / james h. cole

Halloween and a "sound effects" chorus

Carnival trip—a third grader's view



THE RECORD TURNED beneath the needle, and a crowd roared. Against the noise, vendors cried, "Peanuts. Popcorn. Getchapopcorn." A merry-go-round calliope began to oom-pah-pah. An animal trainer yelled, "Hey, boy. Get away from those lions!" In the first seat of the third-grade classroom Joan, a bright pupil, laughed in delight. She had never been at a carnival that had lions! For her, the vicarious experience was almost better than life.

The sound selection spun on. Rifles popped as they were fired at moving ducks. The crowd noise died, and a roller coaster began to clatter. The clatter became a deafening thunder almost drowning out the female squeals. Over at the side of the classroom Fred, a slow learner, was sitting enraptured, reliving his roller coaster ride at the county fair the week before.

The teacher switched off the phonograph and asked the class what they had heard. Fred, who had rarely participated almost stood in his seat

frantically waving his arm in his eagerness to share his recalled experience. Excitement was so high that the teacher decided to follow up the discussion with a drawing of the sound scene. Joan's picture showed details of a carnival—a fun house, a side-show fire swallower—not even included on the record! Fred's drawing showed a hardly recognizable scene, it is true, but it also showed that he had heard, had been aroused, had imagined, thought, and remembered. He had had something to express, and he had expressed it.

This scene is fictionalized, but it is drawn from actual experience—the experience of a Midwestern third grade with a record album of sound and word pictures for stimulating sensitivity and creativity. True as it is, it is not, however, the customary experience. More often teachers are found asking despairingly: Why is it that Susan, though bright enough, is so timid in speaking to the class? Why is it that Carl's compositions, though fairly grammatical, are so deathly dull? Why is it that Sam says he can't do the exercise because he didn't hear the instructions given him in detail? Why is it that Johnny can't read the story to the class so that it makes sense?

### *Locating the Problem*

These are the bitter failures that appear too often throughout the teaching of the language arts: retarded self-expression, sleeping senses, faulty listening, unimaginative skill-learning. And they are fundamental failures. If education fails in these areas, education fails in what is perhaps its primary task. Yet how can intangibles like self-confidence, sensitivity, attention, and imagination be taught? The educator has always attempted to insure interest and meaning by his choice of activities, of readers, of subjects for writing and discussion. Where lies the problem?

Perhaps Susan has not been given the program of activities that would specifically help her to express herself freely and creatively. Perhaps Carl has never been awakened to the sights and sounds and smells all around him or the words which express them. Perhaps Sam has never learned to listen for what is being said. Perhaps Johnny has never learned to read for the images, feelings, and ideas that make up stories.

The traditional media—books and oral teaching—may be failing because their daily use has dulled their ability to surprise and excite. The so-called creative activities may be failing because they assume, not develop, creativity. Even naturally creative children freeze when instructed to "draw a picture of anything you like." Perhaps the 45 percent of the day spent in listening may not result in learning because the teacher is unaware of the evermore recognized importance of developing good listening through planned lessons. Such a program demands of the teacher a great deal of ingenuity to devise activities that will not only interest the pupils but will also meet the needs of the particular situation and remain within the limits of time and the instructional program. What is needed is a program that presents in a new way activities to awaken the senses, especially the sense of hearing, and to develop thinking skills.

One answer to this need is a program of studies in aural imagery. Definable as "mental images formed in response to aural stimulation," the concept of aural imagery represents the wealth of impressions and ideas stimulated by the sounds, conversations, and descriptions of things in the encompassing world. A program in aural imagery employs live or recorded examples of imagery for discussion and for art-work, story-writing, and dramatization by the pupils. Studies in aural imagery can produce far-reaching results. Awakened to sensory impressions by listening to classroom sounds or recorded conversations, the pupils begin to visualize in reading and to feel a need for participation in the discussion of what they have seen, heard, or felt.

### *Differences No Barrier*

Since all the children possess the necessary equipment — their awakened five senses—differences in experience are not a barrier to discussion but a source of vitality. The skillful teacher can take advantage of this interest to introduce lessons and experiments with words that re-create images by imitating sounds (like "clip-clop"), by recalling sensory impressions (like "spicy"), or by expressing feelings like ("weary").

As the children grow in ability to express themselves, to visualize, to listen with understanding, they participate in more challenging activities involving more complex studies that develop their ability to think creatively and abstractly. They may write stories expanding, for instance, the idea that emerges from a dialogue between a bird and a tree on the relative lengths of their lives, giving special attention to the use of words that paint pictures and create moods.

### *Three Actual Experiences*

How does this ambitious program work in the classroom? What are its results in terms of skill-learning, failures, interest, and so on? The fictionalized case of bright Joan and Fred, the slow learner, has already been cited. What happens in the actual classroom?

Three classes in the Lew Wallace School in Gary, Indiana, used the record album *A Study in Aural Imagery* (Audio Education, Inc., of American Book Company, New York 3) at our request. Their experience with this one particular teaching material as reported by their teachers can serve to illuminate the use, usefulness, and results of aural-imagery activities.

The third-grade class of Mrs. Martha Clemens had already worked with sensory perception for some time before their experiment with the album. To develop their comprehension of the description and mood they had encountered in their reading, Mrs. Clemens had given them activities that developed their awareness through all five senses. They had created sound effects for stories, listing the sounds in order, and then retelling the stories by the remembered sounds. They had read and recited stories and poems with onomatopoeia — sound-words. They had performed experiments in creating visual images and had listened to impressionistic music like *The Flight of the Bumblebee* and *The Toy Symphony*.

On the day they used the album, the class ran through a simple listening exercise in preparation. Closing their eyes, they listened to the hammering and the footsteps in the hall and described what they had "seen."

*(Continued on page 62)*

# teaching with tape

*by Ralph H. Hall*

MAGNETIC TAPE has the important characteristic of maintaining quality of reproduction for its entire life, thus contrasting markedly with discs which decrease in quality of reproduction with each playing.

True, the initial cost of tape seems greater than that of discs, but the amount of usage and versatility of the former decreases the overall cost, and the total program time available on a tape makes it less expensive than an equal amount of listening time on discs.

A 1200-foot tape can be used for two hours of program time at 3¾ ips (inches per second). The tape reel costs $2.25 (National Tape Repository price) and two hours of program duplicated onto the tape costs $4, making a total cost of $6.25 for two hours of program. This averages out to 5¼ cents per minute of program per tape. Pre-recorded discs vary in cost as to the speed of play: 45 rpm discs (45 revolutions per minute) average 10 cents per minute of program; 78 rpm discs, 15 cents per minute; and 33 1/3 rpm discs, 18 cents. Furthermore, tape can be reused when the program is no longer wanted—a disc must be discarded.

### *Pre-recorded Programs*

Pre-recorded tape programs are the same as programs previously recorded on discs. Thus, when one speaks of "pre-recorded tape" one is really speaking of recorded programs on tape. The programs are those developed in classrooms, in radio stations and studios for use by audiences away from the originating group. Pre-recorded tape differs from a classroom recording in that the latter is developed for specific audiences while pre-recorded materials are designed for general audiences. Classroom material generally is used once and then destroyed while most pre-recorded material is used over and over to accomplish the same task with different groups.

Radio programs have a definite place in the pedagogical picture. Recording the program on tape is the answer when the broadcast time does not coincide with the class periods, or when the school is outside the broadcast range. Excellent educational radio programs presented in California thus become available to teachers in New York; programs developed in Minnesota can be used in schools elsewhere, and so on. In this way, outstanding programs maintain their life for others rather than becoming extinct as the radio wave perishes.

Tape recordings can be previewed by a teacher so that she can extract the kernel for her lesson, can prepare her class for what she knows will follow, and can fit the program as she desires to the experiences her children are having.

The variety of ways in which pre-recorded tape programs can be used in a classroom allows the teacher to develop a good learning situation. By having programs and a machine available on the work table so that students can gain information for individual and group reports is one way. Another is using tape to supplement and enrich the regular instruction—as films and filmstrips are used.

Modern languages are often taught in the elementary and secondary schools by English-speaking teachers. Materials developed by native users of other languages (such as *Prenons Francais* and *Spanish in Slow Motion)* can give them expert help in teaching proper pronunciation and rhythm.

History can be brought to life at all levels with dramatic presentations of great historical events (such as *Listen America*). The avid listening habits developed through radio and television viewing can in this way be capitalized upon.

Science is ever changing. The work done in this International Geophysical Year can be better understood by the average person through hearing explanations presented by actual participants in its activities. Knowing what is being done and why is important to our understanding of the physio-sociological phenomena around us. *The Rocket Man* and *Moonwatch* are examples of programs which add tremendously to our understandings.

Music of great composers such as that in *Theater of Music*, and the developmental aspects of the phrase, stanza, and work as depicted in the series, *Musical Treasures*, are important for appreciation. What teacher can have all this information filed in the cells of the brain? But to have it filed on tape for ready use is simple and easy.

Guidance is difficult at best. Authorities can often say things that youth will not accept from family or school. A file of programs such as the Child Development Series, available for individual or group listening, can aid this vital facet of the educational program.

Business education, typing, shorthand—all come in for their share of materials which can be put to good use in the classroom. Dictation at various speeds and by different voices is a good example.

Dramatic and speech classes find pre-recorded materials such as *Window on the World* extremely valuable. Experts can be studied for expression, use of pause emphasis, delivery technique, and other voice mannerisms. The winning speeches of the forensic society are always popular for use in schools.

These are some of the ways in which magnetic tape has come into its own during the last few years, taking its place in the array of tools which must be employed if teaching is to remain effective in the face of swelling enrollments and shortages.

*"Second to none as a teaching tool"—This is Ralph Hall's opinion of magnetic tape, the growth and acceptance of which has been almost phenomenal both in education and other fields. Echoing sentiments found in this month's articles and editorial, he writes that a "good part of the answer to the problem of swelling enrollments and teacher shortages may lie in adjusting and changing teaching techniques and making optimum use of all teaching tools." In these columns and accompanying illustrations, the author, who is also keeper of DAVI's National Tape Repository, indicates the broad potential of magnetic tape.*

**First graders react to a recorded story. (Lincoln School, Euclid, Ohio)**

**Here Lincoln first-graders use tape for rhythm study.**

**Students transcribe from tape while teacher checks individual progress. Shorthand class, Washington High School, Massillon, Ohio.**

**Fourth graders at Whittier School (Massillon) prepare master tape in elementary rhythmics for use by other classes.**

**Spanish class hears native songs. (Shore Junior High School, Euclid)**

# sources of TAPE recordings

*This listing was prepared especially for* AVI *by EMC Recordings Corporation*

THE TEACHER WHO IS INTERESTED in using tape recordings in the classroom will want to learn for himself how to record on tape. In a large school, he has recourse to the audio-visual director, part of whose job it is to educate teachers in the use of all types of AV equipment and materials.

Another source of help is the Minnesota Mining and Manufacturing Company. Inquiries about their service should be addressed to Daniel Denham at the Company's offices, 900 Bush Avenue, St. Paul 6, Minnesota. [The MacMillan Company has just released a work entitled *Techniques of Magnetic Recordings* by Joel Tall. This is a thorough and scientific treatment of all aspects of magnetic tape which audio-visual specialists and interested teachers will want to look into. It should not however be confused with a how-to-do-it manual. Price $7.95. THE EDITORS.]

To supplement teacher-made tapes, many states have "Tape for Teaching" libraries which are collections of master tapes from a variety of sources covering many subject areas. These libraries issue catalogs upon request; the teacher selects the program he desires, sends the library his blank reel of tape, and the library places upon it the requested recording. The same tape can later be erased and returned to the library for a second recording.

States offering this service are Arizona, Colorado, Connecticut, Georgia, Illinois, Indiana, Iowa, Massachusetts, Michigan, Minnesota, Missouri, New Hampshire, New Jersey, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Dakota, Texas, Utah, Virginia, Washington, Wisconsin, and Wyoming. The national tape repository sponsored by DAVI is located at Kent State University, Kent, Ohio.

In addition to the state libraries there are a number of companies offering professionally produced tape recordings. These have been produced by highly qualified educators working in conjunction with professional directors and actors. They are produced for school use and are usually accompanied by a manual or guide. While not all subject areas are as yet covered, the selection is being expanded every month. A listing of current titles follows. Descriptive literature, prices, and names of local sources are available on request from the companies.

**AUDIO-VIDEO TAPE LIBRARIES**
**730 Fifth Ave., New York**

(All recordings available either at 7.5 ips or 3.75 ips)

ENGLISH LITERATURE AND POETRY

*Grendel and the Green Giant* (Linguistic analysis of Old English)
Readings from *Beowulf*, *Canterbury Tales*, and *Shakespeare*
*Beowulf* (read in early West Saxon dialogue)
Readings from *Chaucer* (in the English of the time)
*Tom Sawyer* (read by Miller McClintock)
*Huck Finn* (read by Miller McClintock)
Sonnets from William Shakespeare (read by David Allen)
Poems by Walt Whitman (read by David Allen)

FOREIGN LANGUAGE

Spoken French—five reels, with complete manual, Professor Fernand Marty.

**EMC RECORDINGS CORPORATION**
**806 East Seventh St., St. Paul 6, Minn.**

(All recordings available at 3.75 and 7.5 ips)

FOREIGN LANGUAGE (FRENCH)

*Deux Petites Histoires* and *Quel Est Mon Nom?*
*La Vie Francaise* series: Five tapes for intermediate French classes on everyday French Life: in school, office, etc. Complete manuals and teacher's guides
Famous French Personalities: Dramatizations of famous Frenchmen (with guides and manuals)
*Promenade à France* series: Dramatizations of famous places in France (with manuals and guides) (two tapes)
*La Famille DuBois* series: Story of a French family visiting in America (with manuals and guides, two tapes)
*La France Contemporaine* (Discussions in French of contemporary problems in France; more advanced than others)

FOREIGN LANGUAGE (GERMAN)

*Wie Heisse Ich* series: Elementary German is spoken in a guessing game involving identity of famous individuals (2 tapes)
*Adventures of Til Eulenspiegel* (intermediate German)
*Das Deutsche Leben* (intermediate German) Dramatizations of everyday events in German family life. Manual included
*Eins Zum Andern:* Poetry for little children, read in German by the author, Marie Scholl. Text included
Interview series: Interviews with German Nationals, in vernacular German, for advanced classes. No texts. Heinz Nordhof (President of Volkswagen) and Dr. Busch (Chancellor of Education). Gerhardt Geissler reads German poetry (Goethe, Schiller, etc.)

FOREIGN LANGUAGE (LATIN)

*Appella Me* series: Guessing games in elementary Latin. Manuals and guides. Four tapes
Talking Latin: Demonstrations of everyday expressions in Latin
More Talking Latin
Caesar Meets Ariovistus and Death of the Helvetians (Dramatization in English with some Latin)
Siege of Quintus Cicero and Panic at Vesontio (Dramatizations)
Cicero vs. Catiline and Ecce Senator Romanus (Dramatizations)
The Destruction of Pompeii (Dramatizations)

FOREIGN LANGUAGE (SPANISH)

*Como Me Llamo* and *De Donde Soy?* Guessing games in Spanish
*La Vida Española* and *Canciones Españolas:* Dramatizations and songs

LIVING HERITAGE LIBRARY

(Dramatizations in English of famous myths and legends)
Cupid and Psyche
Perseus Slays the Gorgon and Story of Pyrrha and Deucalion
Theseus Slays the Minotaur and Story of Phaethon
Jason and Medea
Philemon and Baucis and Story of Midas
Judgment of Paris and Abduction of Helen
Wrath of Achilles
Hector and Andromache and Death of Patroclus
Shield of Achilles and Battle of Hector and Achilles
Priam Ransoms Hector's Body and End of Trojan War
Wrath of Juno and Venus Intervenes on Aeneas' Behalf
Dido's Passion and Death
Descent to Underworld and Allecto the Fury
The Seasons of Virgil and Three Romantic Poems
Defense and Death of Socrates
Demosthenes Against Phillip and Pericles' Funeral Oration
Two Political Documents by Cicero
Excerpts from Euripides' *Medea* and Sophocles' *Antigone* (three tapes)

BUSINESS EDUCATION LIBRARY

Office Style Dictation (80 words a minute, with typical pauses, error corrections, etc. as experienced in real office situations, for use in the second year (one tape)

Step Plan Dictation (dictation without interruption of typical material, but with the rate of delivery varied as shown below. Each tape contains one set of three speeds:
- Speeds 70-80-90-80 words a minute
- Speeds 80-90-100-90 words a minute
- Speeds 90-100-110-100 words a minute
- Speeds 100-110-120-110 words a minute

All above tapes supplied with manual for teacher and specific notes on letters dictated. Tapes play at 3.75 speed, run 1 hour

LIVING MUSIC LIBRARY

Grade School series: Piano exercises designed to permit the teacher to lead the class without having to play the music herself

Rhythmic exercises, songs, and musical games are provided

Tapes play at 7.5 speed, run 15 minutes each
- Fundamental Rhythms
- Creative Rhythms
- Songs, volume one (third grade)
- Songs, volume two (fifth grade)
- Music about the Circus
- Music about the Farm

RELIGIOUS DRAMATIZATIONS

*Told From the Book of Life* is a series of dramatizations of radio type based on episodes from the Old Testament. The language used is essentially that of the King James version
- Creation and Adam and Eve
- Noah and the Flood
- Rebecca at the Well
- Jacob Steals Esau's Birthright
- Joseph Sold into Bondage
- Joseph Interprets Pharaoh's Dreams
- Moses Versus Pharaoh
- The Flight out of Egypt
- The Golden Calf
- The Story of Samson
- The Story of Ruth
- David and Goliath
- David and Jonathan
- Absalom and Achitophel
- David and Absalom
- Elijah and the Priests of Baal
- Elisha Heals the Leper; The Story of Jonah
- Shadrach, Meshack and Abednego; Daniel Interprets Nebuchadnezzar's Dream
- The Handwriting on the Wall; Daniel in the Lion's Den
- The Story of Esther (two tapes)
- Nehemiah Builds the Walls of Jerusalem

(All tapes in above series available either 3.75 or 7.5 ips with approximately 15 minutes running time.)

MUSICAL THEORY AND DICTATION

For high school and college music theory classes. Rhythmic and harmonic exercises are provided for identification by the student. Melodic exercises are also given in the final six tapes. Tapes are available in either 3.75 or 7.5 ips and each contains one complete test. 90 page manual provided with each set of tapes
- Harmonic Dictation (six tapes)
- Rhythmic Dictation (six tapes)
- Melodic Dictation (six tapes)

**THE MAGIC-TONE RECORD COMPANY**
**545 Fifth Avenue, New York 17, N. Y.**

CLASSIC PLAYS RECORDED BY THE CLASSIC THEATRE GUILD AND KIRKLAND ACTING GROUP

(Each tape contains the complete play at 7.5 ips.)
- Wilde: *Lady Windermere's Fan, Salome*
- Henrik Ibsen: *Ghosts, The Master Builder, A Doll's House*
- Anton Chekov: *Uncle Vanya, The Sea Gull*
- Sheridan: *The Rivals, The School for Scandal*
- Marlowe: *Dr. Faustus*
- Congreve: *Way of the World*
- Dryden: *All for Love*
- Moliere: *The Doctor in Spite of Himself*
- Goldsmith: *She Stoops to Conquer*
- Shakespearean Songs (three tapes)

**THE NATIONAL TAPE LIBRARY**
**1818 M Street, Washington 6, D. C.**

(This company formerly issued its recordings under the name of The Shakespeare Tape Library. Recordings are available either 3.75 or 7.5 ips, dual track.)

FRENCH LANGUAGE

Spoken French, two tapes with text and manual
- *Suzanne Goes to the Market*
- *This Is Marseilles*
- *Down To The Riviera*
- *This Is Paris*
- *The Streets of Paris*
- *Poil de Carotte* (Renard)
- *On Ne Badine Pas Avec l'Amour* (Musset)
- *Le Bourgeois Gentilhomme* (Moliere) and *Le Jeu de l'Amour et du Hasard* (Both on one tape)
- *No Exit* (Sartre)
- French Poetry from Chenier to Rimbaud

GERMAN LANGUAGE

Spoken German, two tapes with text and manual
- Voice of Germany
- German Verse

ITALIAN LANGUAGE

Spoken Italian, two tapes with manual and texts
- Italian Verse, 1300-1820 (two tapes)
- Italian Verse, 1820-1950

PORTUGUESE LANGUAGE

Interview with Erico Verissimo (Brasil)

RUSSIAN LANGUAGE

The Russian Language, two tapes with texts and notes
- Spoken Russian, two tapes with texts and notes
- Recorded Russian Pronouncing Dictionary

SPANISH LANGUAGE

Spoken Spanish, two tapes with texts and manual
- Interview with Carlos Davila
- Voices of Latin America, two tapes
- *La Careta de Cristal* (Monterde)
- Spanish Theatre from Vicente to Benavente
- Interview with Carlos Lopez Narvaez
- Spanish Verse from Cid to Espronceda
- Bernal Diaz (Preface to his book)
- Poems of Pedro Salinas read by Jorge Guillen
- Jorge Guillen Reads, two tapes with texts
- Gabriela Mistral Reads Her Own Poetry

**PHONOTAPES, INCORPORATED**
**853 Ninth Avenue, New York 19, N. Y.**

ENGLISH LANGUAGE AND LITERATURE

- Anthology of Negro Poets in the USA
- James Joyce's *Finnegan's Wake*, read by James Joyce and the James Joyce Society of Ireland
- Edgar Allan Poe, His Prose and Poetry
- Two Plays by Anton Chekhov: *The Boor* and *The Proposal*
- Poetry of Robert Browning, read by David Kurlan
- Readings from Lewis Carroll, by David Kurlan
- Dante's *Inferno*, 8 cantos read in English
- *Everyman*, a morality play
- *Prometheus Bound* of Aeschylus
- *Iphigenia in Tauris* of Euripides
- *Leaves of Grass*, by Walt Whitman
- America Speaks (Famous American orators and patriots)
- Oscar Wilde, Prose and Poetry, read by Wallace House
- Henry Wadsworth Longfellow, Short Poems
- *Spoon River Anthology*, Edgar Lee Masters
- *The Antigone* of Sophocles
- Poetry of William Wordsworth, read by Wallace House
- Poetry of John Donne, read by David Kurlan
- Longfellow's *Courtship of Miles Standish*
- *The Aeneid* of Virgil, Commentary by Moses Hadas
- *Daphnis and Chloe* (Longus), read in English, Hadas
- *The Legend of Sleepy Hollow* (Irving), read by Kurlan
- Poetry of Samuel Coleridge, read by Kurlan
- Short Stories of Bret Harte, read by Kurlan
- Poetry of Thomas Gray and Alexander Pope, read by Kurlan
- *Rubaiyat* of Omar Khayyam, read by Roger Lyons
- Poetry of Rudyard Kipling
- Poetry of Lord Byron
- Poetry of Tennyson
- Longfellow's *Song of Hiawatha*, read by Harry Fleetwood
- Chaucer's *Canterbury Tales*, read in modern English
  - The Prologue
  - The Reeve's Tale and the Manciple's Tale
  - The Nun's Tale and the Monk's Tale
  - The Man and the Law

FOREIGN LANGUAGE

- 100 Years of French Poetry, two tapes
- Dante's *Inferno*, 8 cantos read in Italian
- Self-Taught Spanish
- The Latin Language, readings by Moses Hadas
- French Children's Songs
- The Hebrew Language, readings by Theodore Gaster
- Cicero—Commentary and Readings by Moses Hadas
- Caesar—Commentary and Readings by Moses Hadas

MUSIC

- Music of the World's Peoples

**McGRAW-HILL PUBLISHING COMPANY**
**McGraw Hill Tower, New York, N. Y.**

Gregg Shorthand Dictation series, by Louis Leslie and Others. Specialized recordings for stenographic dictation exercises, with graded vocabulary, speed, and mode of reading. Over ninety tapes are available in this series, all at 3.75 ips dual track.

# CONVENTION WHO'S WHO

*DAVI National Convention, Minneapolis, Minnesota, April 21-25*

CREWSON, WALTER S., JR., career ranging from teaching a one-room school through supervisory and administrative posts to present position as associate commissioner for the New York State Education Department. In the words of one of his staff members: "It is impossible to describe him except to say that he lives and works with his coat tails straight out as he moves ahead rapidly. Despite his position and responsibilities, his door is always open to talk personal and professional problems. His relaxation is to play what he describes as 'a delinquent's game of pool.' In his background are a variety of activities, not excluding building radios for neighbor farmers and acting as barker and repair man for carnivals. Stuffy formality gets nowhere with him and he particularly dislikes little specialists who know all the answers and who, given the opportunity, would try to remake education overnight. He likes sports (he spent 17 years in the Massillon, Ohio, school system) but is bitter about those institutions where sport precedes education and he despises overemphasis and the professionalization of sports on a college and high school level. This man likes smiles and pleasant people. Like some of us who can understand French but can't speak it, he understands Pedaguese but won't talk it. His tastes are catholic; he enjoys all kinds of food, particularly Swedish, which he looks forward to devouring in Minneapolis. Walter Crewson feels very strongly that we must do more than talk to ourselves. If all we want is sympathy we can meet in closed session, but if we want action and progress we must go out of our way to meet those who can really make changes and we must talk with them in their language and teach them to understand ours." —MAX U. BILDERSEE

*Dr. Crewson will give the keynote address Monday, April 21. Topic: "Extending Educational Horizons."*

HOBAN, CHARLES F., present position, director of Human Factors Study Center, University of Pennsylvania; from 1936-41, director of Motion Picture Project, American Council on Education; 1941-47, assistant director, division of visual instruction, Philadelphia public schools; 1942-45 and 1950-51, chief of film distribution, Army Pictorial Service, Pentagon; also served as special consultant to the Instructional Film Research Program, Pennsylvania State University, out of which came *Instructional Film Research 1918-1950* (Hoban co-author); other books, *Visualizing the Curriculum* (co-author), *Focus on Learning*, *Movies That Teach*, and the *Audio-Visual Way* (co-author); teaching experience in public schools and state and private universities; contributor to *AVCR*.

*Dr. Hoban will appear in a dialogue with John J. Scanlon Thursday April 24 at 8 p.m. Topic: "Educational Television."*

HUMPHREY, HUBERT H., U. S. Senator (D Minn) elected to his second term in 1954; mayor of Minneapolis, 1945-48; has consistently supported farm and labor legislation; is a champion of the small business man; was instrumental in writing the strongest civil rights plank ever to come from the Democratic party (1948); is sometimes mentioned among presidential hopefuls for 1960; in January 1957 (before Sputnik) he warned Congress about apathy towards Russian advances in science and introduced bills to (1) provide school construction assistance to states; (2) establish a program of scholarship aid and long-term loans to students in higher education (the loans payable in teaching services and thus designed to replenish the teaching ranks); (3) provide facilities assistance to institutions of higher learning; (4) provide a 30-percent credit against the Federal income tax for amounts paid in tuition up to $450 annually (designed to assist low- and middle-income parents); and (5) provide assistance to state and local programs for diminution of juvenile delinquency.

*Senator Humphrey will address the general session Wednesday April 23, at 8:30 p.m.*

SCANLON, JOHN J., present position, deputy director of research, The Fund for the Advancement of Education; from 1950-53, staff assistant to the director, Bureau of the Budget, Washington, D. C.; 1946-49, editor, Amherst (Massachusetts) Journal; AB, Amherst College, magna cum lauda, Phi Beta Kappa; Master in Public Affairs, Princeton University.

*As coordinator of TV projects for the Fund, Mr. Scanlon will bring intelligence fresh from the firing lines to his "dialogue" with Dr. Hoban.*

SCHWERIN, HORACE S., president of Schwerin Research Corporation since its founding in 1946; research director and consultant for New York advertising agencies and broadcasters, 1936-41; one of the pioneers in qualitative radio research in association with Frank Stanton and Paul Lazarsfeld; BS in mathematics, Lafayette College; MA in psychology, Kings College, London University; became a company president at 33; is fluent ad-libber and seldom talks from prepared text; hobbies include motion picture taking; favorite reading is in the field of cosmology; avoids big-sounding words and has reputation in broadcasting industry of being one of the few researchers who make the subject understandable to non-technical people.

*Mr. Schwerin will address the general session Tuesday, April 22, at 8 p.m. Topic: "Effective Communication."*

# Man of Action Will Keynote Philosophical Discussion

Man of Action

DOES IT MATTER WHAT YOU THINK?—This will be Jim McPherson's topic as he introduces the Round Table Discussion at the Convention, Tuesday, April 22, at 1:30 p.m. (See December AVI, page 277, for preliminary "think" materials.)

McPherson, who is chairman of the department of audio-visual education at Wayne State University, is also a member of a number of DAVI committees and boards; for example, the Executive Committee, the Board of Directors, the Committee on Buildings and Equipment, the Editorial Board of AVI, and the President's Advisory Committee on International Relations.

McPherson is also member of the Governing Board and chairman of the audio-visual committee for the School Facilities Council and a member of the *ad hoc* committee on instructional materials for the Association for Supervision and Curriculum Development.

DAVI's former executive-secretary is also a vigorous PTA-er, avid camera man, and campaigner for such causes as mental health and better local government. In philosophizing at the Convention, this man of action will draw upon practical experience gained as classroom teacher (Norfolk, Virginia) and director of instructional materials in both public schools (Kern County, California) and universities (UCLA and Drake); and as president of the audio-visual section of the Iowa State Teachers Association and president of the Audio-Visual Education Association of California, Southern Section.

Thinker

## Massachusetts Merger

The two sections of the Massachusetts Audio-Visual Association (Eastern and Western) became one when a proposed merger and new constitution were approved at a meeting in Waltham October 10. DAVI will be asked to change the Massachusetts affiliation accordingly.

Wesley J. Furbush, Amherst, newly-elected secretary of the association, reports the vote as follows: 76 for and two opposed to the merger; 74 in favor (two with reservations) and four against the new constitution.

Other officers named at the association's first meeting were: president, Raymond Wyman, Amherst; Eastern vice president, Christie Hayden, Braintree; Western vice president, Albert Stebbins, Westfield; and treasurer, Lillian Emery, Haverhill. Elected to the board of directors were: Margaret Jackson, New Bedford; Joseph McMahon, Pittsfield; Roger Jacques, Boston; George Roghaar, Arlington; Ralph Nelson, Waltham; and Carol Molloy, North Adams.

Speakers at the meeting were Rhea Sykes of WQED Pittsburgh and Kelsey Sweatt of the Massachusetts Department of Education. Both spoke on television topics, followed by general discussions.

The new board of directors met briefly to schedule their spring meeting at the University of Massachusetts, coincident with the Elementary Principals and Supervisors if arrangements can be made.

## Florida Conference

A materials fair was one of the opening attractions of the school materials conference sponsored December 5-7 by the Library School at Florida State University. The Florida Audio-Visual Association, the Florida Association of School Librarians, and the Florida State Department of Education acted as cooperating groups.

Among speakers for the two general sessions were Audrey Newman, consultant in instructional materials for the Florida State Department of Education, and Dean Louis Shores of the Library School, both of whom discussed aspects of the Florida instructional materials program. Harris Dean, chairman of the Florida Committee of the Southern Association of Colleges and Secondary Schools and J. T. Kelly of the Florida Department of Education spoke on accreditation standards relating to school materials services. Panel discussions of the topic followed both general sessions.

Speakers following a dinner December 6 were Claude Flory, professor of English, Florida State University, who spoke on trends in American fiction and drama; and Godfrey Elliott, McGraw-Hill Text Films, whose topic was "Trends in Documentary Films." Otis McBride, Louise Galloway, and Sara Krentzman Srygley made up the planning committee. President Robert Strozier of Florida State University greeted the conferees.

## Pennsylvania Report

William S. Chiverton, director of audio-visual education at Abington was elected president of the Audio-Visual Instruction Directors of Pennsylvania at their fall business meeting during a joint conference with PAVATE in York. Other officers are Dorothy Williams, Clearfield, vice president; and Mary C. Rehner, Upper Darby, secretary-treasurer.

The meeting with PAVATE (Pennsylvania Audio-Visual Association for Teacher Education) featured a program of broad educational interest. Among the topics were: The Senior High School Industrial Program; The Adult Education Program in York; Music Education in the York Schools; How Are We Doing (Science); Audio-Visual Education in the Modern School; Planning, Preparing and Presenting a TV Program; and Education in York—Its Principles and Objectives.

Jesse D. Brown, director of the York film library, was program chairman.

## Believe In Standards?

DAVI has a new committee studying standards for audio-visual equipment. If you have any ideas you would like to contribute, questions about the interpretation of published data on equipment, or specifications you have developed for bids, you are invited to communicate with the committee's chairman, Franklin T. Mathewson, Supervisor of Instructional Materials, Board of Education, White Plains, New York.

*(Continued on page 57)*

# materials & equipment

## New in Filmstrips . . .

THE METROPOLITAN OPERA GUILD, INC., Education Department, 654 Madison Ave., New York 21:

The Guild offers a combination of operagraphs and opera filmstrips. Each operagraph consists of a 12-inch lp recording of the musical highlights of an opera. A 35mm filmstrip of about 50 frames reveals the stage performance. Each may be used independently or in combination. Operagraphs at $3 each are *Carmen, Tosca,* and *Rigoletto.* Opera filmstrips at $5 each are *Carmen* and *Tosca.*

INFORMATIVE CLASSROOM PICTURES PUBLISHERS, Grand Rapids 2, Mich.:

*Switzerland* (57 frames, b-w) captures through the artistry of its photographs the spirit and beauty of the country. Major sections are devoted to topography, climate, agriculture, industry, sports, government, and communication. The variations between the several regions are noted. Very modern and well organized. Price on request.

ENCYCLOPAEDIA BRITANNICA FILMS, Wilmette, Ill.:

*Walt Disney's Disneyland* (5 colored filmstrips of about 48 frames each). For considerably less than it costs a family to spend a day at this show place and playground one can visit all of the attractions that have to date been visited by more than 2 million tourists. Excellent photos make seeing the filmstrip the next best thing to a real visit. Like Disneyland, the series is divided into five areas: *Main Street, U. S. A., Fantasy Land, Tomorrow Land, Adventure Land,* and *Frontier Land.* $30 per set.

SOCIETY FOR VISUAL EDUCATION, 1345 Diversey Parkway, Chicago.:

*Animal Friends,* A114SBR (4 colored filmstrips and two lp records). A set of delightful primary stories which should be especially helpful to teachers building reading readiness. Young children will also enjoy each story for its innate charm and humor. Titles are *Hide-Away Puppy; Chester, the Little Pony; The Little Mailman of Bayberry Lane,* and *Mr. Bear's House.* $6 per record; $2 per strip, and $27.50 per set.

*Fun on Wheels* (4 colored filmstrips and two lp records). These are four happy primary stories based on the Rand-McNally Elf Books. Approximate length, 10 minutes each. Titles are *Johnny, the Fireman; Buddy, the Little Taxi; Choo Choo, the Little Switch Engine; and Our Auto Trip.* $6 per strip; $2 per record, and $27.50 per set.

*World History: The Classical Age* (series of 4 colored filmstrips and manual). World and ancient history classes will find this series especially helpful in tracing the history of the Greek and Roman nations. Excellent maps, diagrams, and other devices give meaning to mass movements and organization of governments. Emphasis on the major contribution by each society to modern life. Latin teachers will find the two Roman titles good background material. Titles are *Hellenic Greeks, Hellenistic Greeks, Roman Republic,* and *Roman Empire.* $6 per strip; $23 per set.

JAM HANDY ORGANIZATION, 2821 East Grand Blvd., Detroit 11:

*Insects Around Us* (series of 5 colored filmstrips). Designed for use with young students as an introduction to science. Major concepts about insects, their homes, characteristics, how they grow and change, and their relationship to humans and each other. Only commonly known insects are used. Titles are *Finding Out About Insects, Insect Homes, How Insects Protect Themselves, Our Insect Enemies and Insect Friends,* and *Collecting Insects.* $5.25 each; $24.50 per set.

*Myths of Greece and Rome* (a series of 6 filmstrips in color). Legends of Mediterranean mythology come to life through the beautiful and well-organized frame sequences of *Prometheus and Pandora, Apollo and Phaethon, Ceres and Prosperina, Baucis and Philemon, Atlanta's Race,* and *Minerva and Arachne.* Suitable for children of almost every age. $5.95 each; $32.75 per series.

## Record Review

*A Study in Aural Imagery.* Not to be confused with present-day emphasis on subliminal perception, this is an album of three double-faced 10-inch discs recorded at 78 rpm, released by Audio Education, Inc., and prepared in conjunction with the American Book Company and Decca Records.

Purpose is to encourage young children to bring their imagination into play and to develop vocabularies for expressing ideas creatively. A total of 21 pictures-in-sound are presented delightfully in one-minute stories, poems, and music. Teachers who might prefer not to produce their own sound effects should welcome the use of these records which will stimulate their pupils to imagine, and later express what they have seen. A concise, well-written teacher-guide is included as part of the album. (See article on page 48 for ways in which this album has been used.)

• • •

*Case Problems in Guidance,* produced by Audio-Visual Materials Consultation Bureau, Wayne State University's College of Education. An album of three double-faced 10-inch discs recorded at 78 rpm. Purpose is to suggest effective bases for handling sensitive teacher-pupil relationships. Each case problem—truancy, room disorder, group relationships, etc.—is dramatized briefly, and followed by a discussion designed to suggest positive guidance principles. Intent is not to argue for a particular guidance principle or method of treatment, but rather to show ways in which one teacher handled a specific situation. Material is exceptionally well presented and is further augmented by a first-rate study guide.

—GERTRUDE G. BRODERICK

Within the DAVI Family

# Schuller and Bell Win Presidential Posts

Charles F. Schuller

Walter S. Bell

CHARLES F. SCHULLER, director of the audio-visual center at Michigan State University was elected president of DAVI for 1958-59, a count of ballots January 10 revealed. Walter S. Bell, director of audio-visual education, Atlanta, Georgia, becomes DAVI's first officially designated president-elect, and Helen Rachford, audio-visual director, Los Angeles County, takes over the vice-presidency. Elected delegates at large were: Wanda Daniel, curriculum assistant in charge of instructional materials, Grosse Pointe; Harold Wigren, audio-visual director, Houston; and Edgar Lane, supervisor of instructional materials, Dade County (Fla.). Ballots were counted in the national office by a committee of DAVI members in the Washington area: Michael B. Callahan, head, training aids section, Bureau of Naval Personnel; Eva Mahoney, associate director, psychological services bureau, Georgetown University, and Richard J. Kubalak, director of teaching materials, Arlington County (Va.)

## 1957-58 Officers

Officers of the Department of Audio-Visual Instruction of the North Dakota Education Association are Gilbert Rondestvedt, AV coordinator for Agassiz Junior High School, Fargo, president; Adrian Dunn, Bismarck, vice president; and Walter Biggs, film librarian, North Dakota State College, secretary.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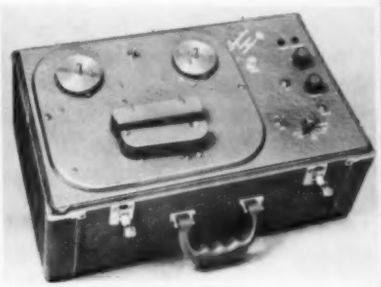

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# looking at

# new literature

ONE OF THE MOST DIFFICULT tasks in the organization and administration of an audio-visual library is selecting recordings. In choosing educational motion pictures and filmstrips, administrators have ready access to complete listings. In the auditory field there is no single compilation matching the *Educational Film Guide* or *Filmstrip Guide*. True, there are many record reviews appearing in periodicals, and they are most helpful, but they cannot take the place of complete resource files.

In building and maintaining a library of recordings, audio-visual coordinators will find certain publications helpful. All those listed here, in addition to trade catalogs, are essential and will provide pertinent data regarding recordings, such as title, composer, type of recording and price.

Although *Children's Record Reviews* (P.O. Box 192, Woodmere, New York) is limited to children, it represents the type of materials libraries and audio-visual coordinators would like to have in all areas of recorded materials. The first issue appeared in October 1957, complete with binder and expandable index. Full data regarding the materials reviewed is provided — title, source, physical description, and price, plus a carefully compiled summary of content. Each entry is evaluated. Current listings give releases from Cadence Records, Caedmon Publishers, Columbia Records, Decca Records, Enrichment Teaching Materials, Folkways Records, Mercury Record Corporation, National Council of Teachers of English, RCA Victor, Sound Book Press Society, and Square Dance Associates.

These companies have agreed to supply review copies with the understanding that the publisher's right to freely express opinion will in no way be prejudiced.

*The Long Player* (published by Long Player Publications, Inc., Box 346, New York 19, at $4 per year and 35 cents per issue) is distributed as "a complete catalog of classical long play records." It appears several times yearly and gives purchase date for recordings in the following categories: new releases; alphabetical listing by composer; classical miscellaneous; opera and operetta; arias, songs and lieder; ballet music; folk music; sacred music; the theatre, films and speech; children; and Christmas. In addition, it contains several feature articles related to recordings.

*Jazz n' Pops* (Long Player Publications, $3 per year, 35 cents per issue) is also released several times a year and contains these sections: new releases; jazz; popular music; international popular music; dance music; the theatre, films, and speech; folk music; sacred music; children; and Christmas. Also contains articles.

*A Complete High Fidelity Catalog: Music on Tape* (published by Audio-Visual Tape Libraries, Inc., 730 Fifth Ave., New York 19, free) contains descriptions of recorded music in these categories: classical music; popular music; show music; dance music; jazz; folk songs and ballads; poetry and prose; educational; religious; Christmas music; and stereophonic.

Both tape and disc recordings are carefully analyzed in *Ten Years of Recordings*, the special issue of *Saturday Review* for September 28, 1957. Some of the articles contained in this treasury of information about the recording field are: "The Vinyl Decade," by Irving Kolodin; "Ten Years of Recordings: A Chronology;" "A Life in Sound," by Mildred Norton; "Lee deForest, Scientist," by Alfred N. Goldsmith; "Music to Hear, But Not To Listen To," by Stanley Green.

The *Saturday Review* is an indispensable tool in the audio-visual library in that it reviews, regularly and in thorough manner, recent releases on both tape and disc.

### It's Tax Time

Madaline Kinter Remmlein, assistant director of the NEA Research Division, has written a tax guide for teachers described on the cover as a "step-by-step handbook—written exclusively for teachers by a teacher who is a leading tax specialist—is sold with a guarantee of full refund if it does not save you many times its purchase price, and many hours of work. . . ."

A look at the contents, chapter headings, and the way the material is handled will be enough to convince you that the publishers, Channel Press (159 Northern Blvd., Great Neck, N. Y.), are not likely to make many $2 refunds for *Teacher's Federal Income Tax Guide* (1958 Edition for 1957 Returns).

Dr. Remmlein, apparently aware that 150 pages of tax information is scarcely best-seller fare, makes things as easy as possible. Chapter titles are supplemented by such sub-headings as "All teachers should read this chapter," "All teachers should read at least first four paragraphs," "If you received no interest income in 1957, turn to Chapter 9," and "Retired teachers only need read this chapter." Thoroughly covered are: incomes—salary, investment, royalties, scholarship awards, etc.; deductions (30 pages are devoted to this section); liabilities; how to fill out forms; background information; and appeals procedures. Indexed, this handbook looks like a good investment for any taxpayer.

### Language Workshop

The Purdue University Department of Modern Languages announces its seventh annual workshop in AV techniques for foreign language teachers at every level. Dates: June 16-27, 1958. For further information write Elton Hocking, Department of Modern Languages, Purdue University, Lafayette, Indiana.

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**84 reported "more" or "much more."**
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**Replies:**
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**14 reported "fair" or "fair to good."**
**1 replied "poor for most, very good for a few."**
**1 reported "poor."**

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## *Wayne Laboratory*

*(Continued from page 41)*

These are not charts of common objects which can be used to illustrate any language; these are France with everything but the odors and taste.

At present the laboratory is audio-oral; for each of three elementary courses, three lessons—yesterday's, today's, and tomorrow's—are "canned" on automatically repeating tape loops; they can play all day, every day. The student comes to the laboratory with "English hearing" ears and "English speaking" vocal organs; his mind has heard the lesson, but his nerves and muscles have not yet got the message. He listens, tries haltingly to say a word, a phrase, his voice loud in his earphones as he speaks. He listens, tries again. Rapt and isolated, painfully trying to match the sounds he hears, remembering what he has been told about tongue position, tension, nasality, he is startled to hear the monitor make a correction, at the same time meeting his eyes, "You're still sounding your final consonants." Once projectors are installed, he will be able to see a slide lesson at each side of the control area, automatically synchronized with the tape.

With the laboratory fitted into their total program, Professor Borglum and his associates are able to proceed along three lines together: materials production, technique development, and equipment and laboratory design. Each must be pursued with the others, if the individualized "situational" instruction implicit in audio-visual is to be realized. All the materials now in use are experimental and being tested by the Project's member institutions; the fruit of their experience is brought together in a consultation held annually at Wayne. A considerable library of slides and motion-picture footage is drawn on to refine and improve the 40 lessons and to make instructional films. As the pictured elements change, the tape and text lessons must change with them, and the teacher's guide must be revised. Hence the staff produces all its own materials, or commissions them, as, for instance, having particular slides made in France to refine the pictorial documentation.

In the general charge of Theodore Mueller, now at the University of

Florida, exploration of teaching goes on in new directions. One of these is the study of optimum class size. In the integrated program, classes of as many as 75 students have proved to be feasible, the only requirement being that the students see the screen and hear the instructor clearly. Choral drill of statements, questions, and replies in the large class interlock with individual drill in the laboratory; all this drill relies on findings of structural linguistics, on learning theory, and on the theories of perception and habit formation. Cultural analysis resting on findings of cultural anthropology and other social studies defines the image of the society to which the language drill refers, and the sequence of its presentation. Testing and evaluating this massive inclusion of all language activities in one comprehensive program is a difficult problem—the subject of the current annual Consultation.

### *Sophisticated Program*

As one of the finest tape recorder laboratories, but functioning in a sophisticated program of audio-visual instruction, the Wayne installation has permitted very practical study of equipment in the light of developing language-teaching theory. As activity, language is systematic action within a milieu and with reference to a milieu. It is in fact four activities: comprehension of language signals by ear (reinforced by other senses), speaking (monitored by kinesthetic feedback—one hears and feels as he talks), reading comprehension (interpretation of written symbols in terms of speech habits), and writing. The laboratory can serve the first three of these activities; its most effective service, the Wayne researchers have found, lies in the development of internal feedback controls of speech. Hearing and muscle sense must be developed for new sounds and sound patterns to such an extent as to block off deeply embedded expectations and old habits of producing native sounds and patterns.

Any native speaker or sound reproducer can provide a model, but speakers cannot repeat an utterance exactly, and sound equipment is often short on fidelity to actual living speech. It is also costly; each student must work at his own recorder; each recorder demands heavy-wiring circuits; any use of master machines or intercom requires a console and connecting circuits—and so on out through the financial roof.

### *Handiwork of Experts*

The Wayne program brought language teachers, linguists, audio-visual experts, electronic engineers, and mass production experts into unique cooperation; the result has been the development of an integrated laboratory of new design in which inexpensive transistor-powered units replace individual tape recorders in the booths. Recorders in the control area transmit up to 11 lessons at once; intercom circuits permit student and monitor to talk to each other. A single inexpensive control console transmits power, intercom, and lessons to as many as 100 booths; the whole works draws about as much current as a waffle iron. Each student hears himself clearly and loudly as he speaks—the one essential around which this modern lab is designed.

The new laboratory is in production under the trade name, Instructomat, and the first installation is in successful operation at Mercy College in Detroit. Several Instructomat student units have replaced tape recorders in the Wayne laboratory; others will be substituted for the booth recorders as these wear out. The clarity of sound is comforting to the ear, and the slash in equipment cost is spectacular.

The Wayne French laboratory is a custom-designed, hand crafted (and therefore expensive) multipurpose installation—a flexible instrument for research in materials, techniques, and equipment. It has advanced the theory and practice of audio-visual instruction in languages; on the base of what has been achieved so far, other forward steps are to come which promise to enlarge the potential of audio-visual teaching generally. In laboratory and equipment design, the work done so far merely points to other developments soon to be realized in pilot models undergoing the test of actual use. Only by coordinated research in such centers as this can the radical revisions in instruction be achieved that are necessary to teach adequately all of the students we know will face us during the troubled years ahead.

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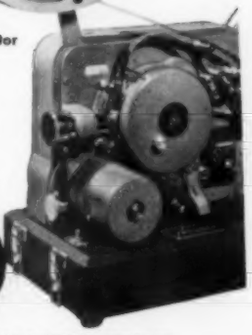
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# *Adventures in Aural Imagery*

*(Continued from page 49)*

Mrs. Clemens then told them they were going to listen to a record about a carnival (the sound selection that "Fred" and "Joan" had responded to so enthusiastically). They discussed what they would see, hear, smell, taste, and feel at a carnival.

During the several listenings, the children, at Mrs. Clemens encouragement, used their arms to pantomime the motion of the roller coaster and grimaced like a lion or like a boy shooting metal ducks. After the playings, they discussed what they had "seen" in the sound picture—the peanut vendor, the horses going up and down on the merry-go-round—and described their own experiences at carnivals. As a climax to the experiment, they listened once again and this time expressed what they "saw" in crayon drawings or finger painting, with the assistance of the art consultant, Eleanor LaValle.

The products of the activity, as Mrs. Clemens reports them, were manifold. Student response from all groups was outstanding. In fact, some of her slow-learners produced better results from this recorded aural stimulation than from any stimuli she had given them previously—and undoubtedly they had benefited from all. She found that, first of all, listening habits of the group had improved. Their discussion, their pantomiming, and their artwork showed excellent growth in the ability to visualize. Furthermore, the discussion of the sounds had called forth the lively participation of the entire class and an especially good choice of words.

### *Many Side Values*

A side value of the use of the sound selection was its effectiveness as a basis for art expression: not only did it serve as a source of inspiration, but it also augmented control in drawing with a free and easy hand; skill in suggesting speed, motion, and distance; and power in selecting colors to express moods. Finally, from the artwork, Mrs. Clemens made discoveries of fears and phobias which proved, on checking with parents, to be accurate. She concluded her report with the assertion that the experiment had been well worth the time.

Mrs. Lillian Olson's fifth-grade class had been working on creative writing. As preparation for their aural-imagery activity—also based on a sound picture from the album—the class thought of words which they might hear on Halloween and listed them on the board.

Directed to listen with the purpose of forming a mental picture of what they heard, they then played the record. The moment it stopped, they veritably clamored to describe what they had "seen." A second listening to clarify the picture was followed by another discussion—as lively as the first. When Mrs. Olson suggested that they write stories of what they had seen, they could hardly wait to begin. And when they had finished, they could hardly wait to read them.

With interest so high, it would have been folly to have ended the activity. Mrs. Olson, at this point, suggested that the class work out a simple dramatization. Its major feature was a "sound effects" chorus—something the class found particularly exciting because of its novelty. For this chorus, they not only used their voices, hands, and feet to reproduce the record sounds but also brought in chains and Halloween gadgets from home.

Mrs. Olson wrote: "I thought the experiment was valuable not only from a creative standpoint but also because so many other language skills were . . . developed. We need more experiences like this for the improvement of listening habits. The development of creative expression was superb, spontaneous, and overwhelmingly enthusiastic . . . Certainly sound pictures should have a definite place in a language arts program. They not only motivate and stimulate creative activities but serve as a guide throughout the activity and as evaluatory material at the end."

At their level, the pupils in Mrs. Margaret Connerley's eighth-grade class had had some experience with the more subtle aspects of creative writing. They had created different kinds of characters, moods, descriptions as well as different kinds of writing: that which described a character, that which brought forth an idea, that which reported an incident. At the time of the experiment, the class had just successfully completed creative work based on a filmstrip. But writing an impression of a recorded story presented a new challenge. The class had previously explored the subject of the record story—the replacement of the farm horse by the tractor—in a discussion of a *Junior Scholastic Magazine* article. This discussion had revealed that some of the students had worked on farms the summer before and had personally seen something of this changeover.

Against this background, the class entered the experimental activity. Again, the ability to visualize was immediately enlisted since the story is built on imagery: "A tired old workhorse stood watching a shiny, red tractor, etc." However, the imagery is used to tell the story by implication rather than by direct illumination. Furthermore, the story is told by imagistic words rather than by sounds. Thus, the discussion phase preparatory to any creative writing demanded more attention.

Mrs. Connerley reports that "much enthusiasm was manifested from the beginning" of the experiment. And the experiment expanded in many directions. The pupils' attempt to discuss the story after first hearing it sent them back to listen again, this time purposely to "get" the idea and to locate the words that expressed it. The second listening called for a clarification of facts which sent them to the library and into a definition of terms which led to the dictionary.

Thus equipped, they listed the imagistic words on the board: the "quiet" (mood or descriptive) words

like *early* and *spring*, and the "sense" words like *cool* and *smelly*. They then worked out on the board a paraphrase of the story. The next step was the story-writing.

Each pupil wrote his version, using other imagistic words and telling what the characters had been thinking. The interpretations ran the old work horse through the gamut of emotions: sleepy-eyed anticipation of a flower-filled retirement; a philosophical resignation to the fact that the food demand necessitated the use of a tractor; indignation that the time-revered servant of man was being replaced; melancholy resolved by the farmer's purchase of more horses for company; noble despair mitigated by the farmer's using the horse to drive to church; jealousy to the point of throwing away the tractor's sparkplugs!

### *Growth in Skills Noted*

As results of the experiment, Mrs. Connerley reports growth in word power, strengthening of listening habits, development of logical thinking and organization. Furthermore, "previous training in all composition techniques (was) put to use: . . . listing-thinking, organizing, and writing." Like her fellow teachers, Mrs. Connerley asserts: "From their reaction and enthusiasm [it was] a rewarding and educational activity."

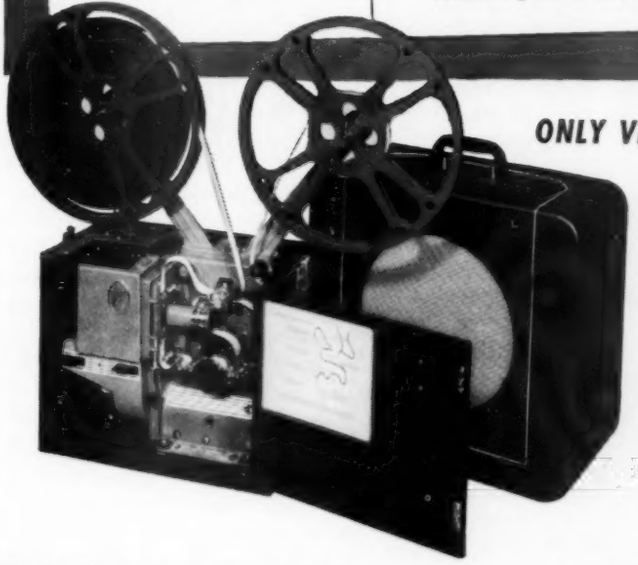
What are the "miracle" activities? *Listening:* to sounds in the classroom, to imagistic poems and stories, to picture-painting recordings. *Discussion:* of pictures and the sounds that paint them, of sounds and the words that reproduce them, of ideas and the verbal imagery that conveys them. *Creative self-expression:* through pantomime and art-work, through composition and dramatization, through interpretation and creative writing.

What are the areas "miraculously" developed? Listening: with understanding and retention. Speaking: with confidence and fluency. Reading: with sensitivity and thought. Writing: with imagination and word-power. Thinking: with organization and accuracy. Learning: with enthusiasm and satisfaction.

With such a program there is no excuse for cases like those of Susan, Carl, Sam, and Johnny.


# CHECK THESE 10 POINTS IN SELECTING 16mm SOUND PROJECTORS

| QUESTION | WHY THIS IS IMPORTANT |
|---|---|
| 1 Does it have color-coded threading? | ☐ Makes threading and operating fast and simple, even for beginners. |
| 2 Does it have safety film trips? | ☐ Stops film movement instantly in case of film emergency. Guards against costly film damage. |
| 3 Does it have Hi-Lite optical system? | ☐ In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms. |
| 4 Does it have stationary sound drum? | ☐ Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track. |
| 5 Does it have visible one-spot oil system? | ☐ Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed. |
| 6 Are both reels mounted on top of projector? | ☐ No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor. |
| 7 Does it have single drive sprocket? | ☐ Eases film stress, because same sprocket controls film entering and leaving projector. |
| 8 Does it have compensating film shoes? | ☐ Automatically adjust themselves to varying film thicknesses. Guard against splices catching. |
| 9 Does it have 180° swing-out lens? | ☐ Facilitates threading and cleaning of both aperture and film channel. |
| 10 Is it adaptable for magnetic recording? | ☐ Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound. |



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Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. That is why Victor 16 mm sound motion projectors long have been the choice of audio-visual experts in 73 countries.

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# aV?

*Editorial* | *Anna L. Hyer*

IN 1947 THE NAME of our Department was changed from Visual Instruction to Audio-Visual Instruction. Thenceforth *audio* became prominent in the terminology of our profession. We spoke of audio-visual materials; we called ourselves audio-visual specialists and audio-visual educators. But, whereas *audio* resounded in the vocabulary of the field, in practice it was—and still is—a muted note. In short, we are little *a* and big *V*.

In this, the audio-visual field reflects the position of education as a whole. Readin' and ritin' have been revered aspects of the curriculum since the days of the little red schoolhouse. More recently "speaking," the third of the four basic language skills, has gained attention, but "listening" still lags far behind. No one will argue the dominant importance of reading and writing for life 100 years ago, but many people in this century gain more of their information through listening than through reading.

In view of the developments in radio, tape recorders and record players, and the importance of mass media in our lives, it is difficult to understand why attention to oral communication and to listening has developed so slowly. Certainly the ability to organize, analyze, and evaluate the spoken word is today as essential as, if not more so than, the ability to digest printed material.

Even so simple a skill as learning to listen while another talks is extremely important if one is to receive and exchange ideas successfully. Furthermore, listening is irrevocably bound to other skills such as reading, spelling, and note-taking. Although one frequently hears remarks such as "Why can't the child follow directions?" or "My boy just doesn't seem to hear a thing I say," little is done either at home or at school to improve faulty listening habits.

Perhaps one of the reasons that we do not appreciate the significance of sound is that it is too much with us in our daily lives. We find it impossible to get away from the noise of traffic, the telephone, sirens, radio, television—and of course, the juke box. "Sounds" probably invade our privacy more than "sights."

Perhaps the major reason that audio education has lagged behind visual education is that, except for disc recordings and pre-recorded tapes, audio materials and techniques have to be "created" locally. For example, educational radio. Radio programs rarely come packaged for educational use as do films or filmstrips. The programs must be planned and produced locally. This requires local time and ingenuity but the advantages are considerable. Radio is still a growing field. A recent publication of the U. S. Office of Education lists 190 educational radio stations in operation. Fourteen new FM stations have started broadcasting since November 1956.

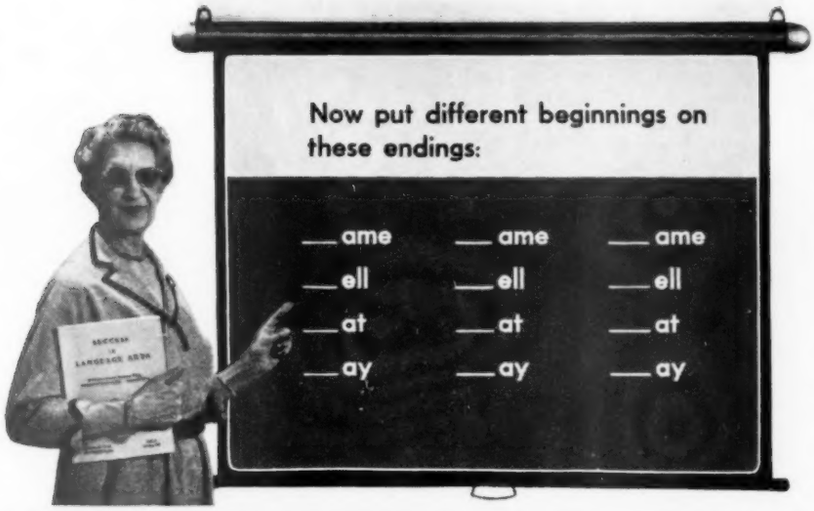
The use of tape recorders for instantaneous recording in classrooms and the central sound system for educational purposes also require creativity on the part of classroom teachers. For years the most frequent, by far the most expensive, and probably the most poorly used piece of audio equipment was the central sound system. Many of you, I am sure, have had an experience similar to this: Your class is busily working on a timed individual test behind closed doors bearing the sign, "Testing—Do not disturb." Loudly a voice comes over the central sound system. "Please send Tommy Jones to my office." This is not to say that the central sound system cannot serve as a teaching tool, but because of its manner of use and its location (frequently in the principal's office) it is more often an administrative tool than an educational one.

Another of the older audio tools, the record player was for years confined to music and to the primary grades. I can remember *marching* in and out of school for four semesters to the same Sousa record. Needless to say, I can't tolerate Sousa's marches to this day. Now a wide variety of recordings for all subject areas and grade levels are available—if only one can locate them. The bottleneck is the lack of a directory similar to the film and filmstrip ones published by the H. W. Wilson Company. Occasionally one hears rumors that people are working on projects that may help solve this situation. Such activities should certainly be encouraged.

The most creative trend in audio teaching techniques is in the modern language field. Here, some bold teachers have taken a new look at their goals and former teaching methods. They have frankly analyzed their problem areas and have adapted the available tools to their teaching purposes. The results have led to the acceptance of new ideas about the methods of teaching languages, a decrease in the learning time, and a general improvement in the quality of instruction. The costs which were high in the beginning of the experiment have dropped until now, I am told, an adequate laboratory can be set up for as low as $3500. This certainly compares favorably with the cost of laboratories for science, home economics, industrial arts, and physical education.

Audio aids and techniques obviously have much to offer toward the improvement of instruction. Their contribution can be greatly increased by (1) more attention to listening skills; (2) development of audio source directories; and (3) more creative use by classroom teachers. The example which the modern language experiments have set by using audio and visual materials in new ways to accomplish educational goals can be applied to more fields. Audio aids will have served well if they do nothing more than awaken us to a more scientific and creative approach to our teaching problems.

# "Every 3rd, 4th and 5th grade teacher should order these filmstrips on PHONICS today




## ...and use them to make children want to read; speed up learning in the entire class."

## Says Devona M. Price

Director of Instruction, Oak Park, Illinois Elementary Schools and co-author of the filmstrip set, "Phonics: A Key to Better Reading."

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# KODAK SOLVES ANOTHER PROJECTOR WEAR PROBLEM

## New Kodak Pageant Sound Projector, Type II, adds new wearproof pulldown tooth to other long-life features

Five years ago Kodak made the first in a long series of important 16mm projector innovations—*permanent pre-lubrication.* Since that time you've *never had to oil a Pageant Projector, never* had to worry about someone else oiling one improperly, or letting one run dry. You've been free of the commonest source of projector trouble, improper lubrication.

Now Kodak introduces a new type of pulldown mechanism with a tooth virtually *wearproof,* because it is made from *hard* tungsten carbide. This important advance will mean less maintenance, because a projector pulldown tooth is subject to continuing and relentless wear. It engages the sprocket holes in the film 24 times a second—16,000 times during a 20-minute movie—billions of times in the projector's service life.

**Proved in use at Disneyland,** the new Pageant pulldown claw laughs at wear! In more than *2000 hours* (equivalent to about 5 years of normal use!) the tooth showed only a slight polishing, no grooving or flattening! (See magnified photo at right.)

**Other new Pageant Type II features** are 1200-watt lamp capacity and a 3-wire power cord. (See pictures below.)

To get all the facts, write for illustrated brochure that explains why a Pageant Projector gives you brighter pictures, better sound fidelity, and sharper images.

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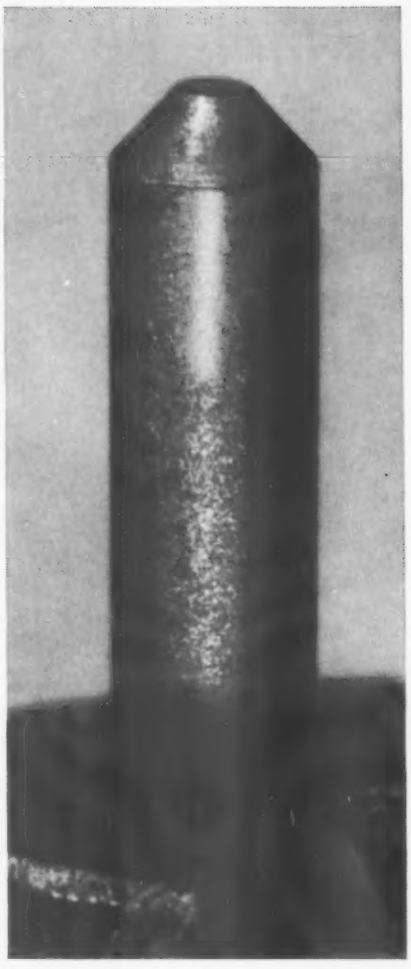

HERE'S a magnified photo of the tungsten carbide tooth on the Pageant Projector pulldown mechanism, tested more than 2,000 hours at Disneyland. Notice it shows only slight polishing of the surface—no grooving or flattening.

**For AUDITORIUM use, longer throws, larger, wider screens, new 1200-watt lamp capacity give 16% more screen brilliance than projectors limited to 1000-watt output.**

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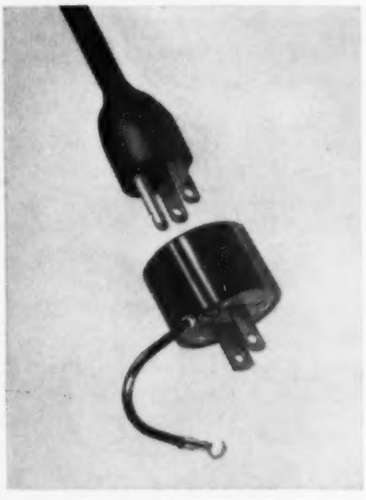

**NEW Kodak Pageant Sound Projector, Type II, has 8-inch speaker in baffled enclosure—15-watt amplifier—exclusive Kodak Super-40 Shutter—sets up easily with folding reel arms and belts attached.**

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